

Haddon Chambers Welcomes American Plays in England

JANUARY 3, 1912

PRICE TEN CENTS

THE NEW YORK
DRAMATIC
MIRROR



Moffett, Chicago.

MABEL TALIAFERRO

Next Week: ACTOR VERSUS AUTHOR, BY BEVERLY SITGREAVES



WHITE N.Y. EULALIE JENSEN



WHITE N.Y. KITTY GORDON, AND HAROLD FORDE. IN THE ENCHANTRESS



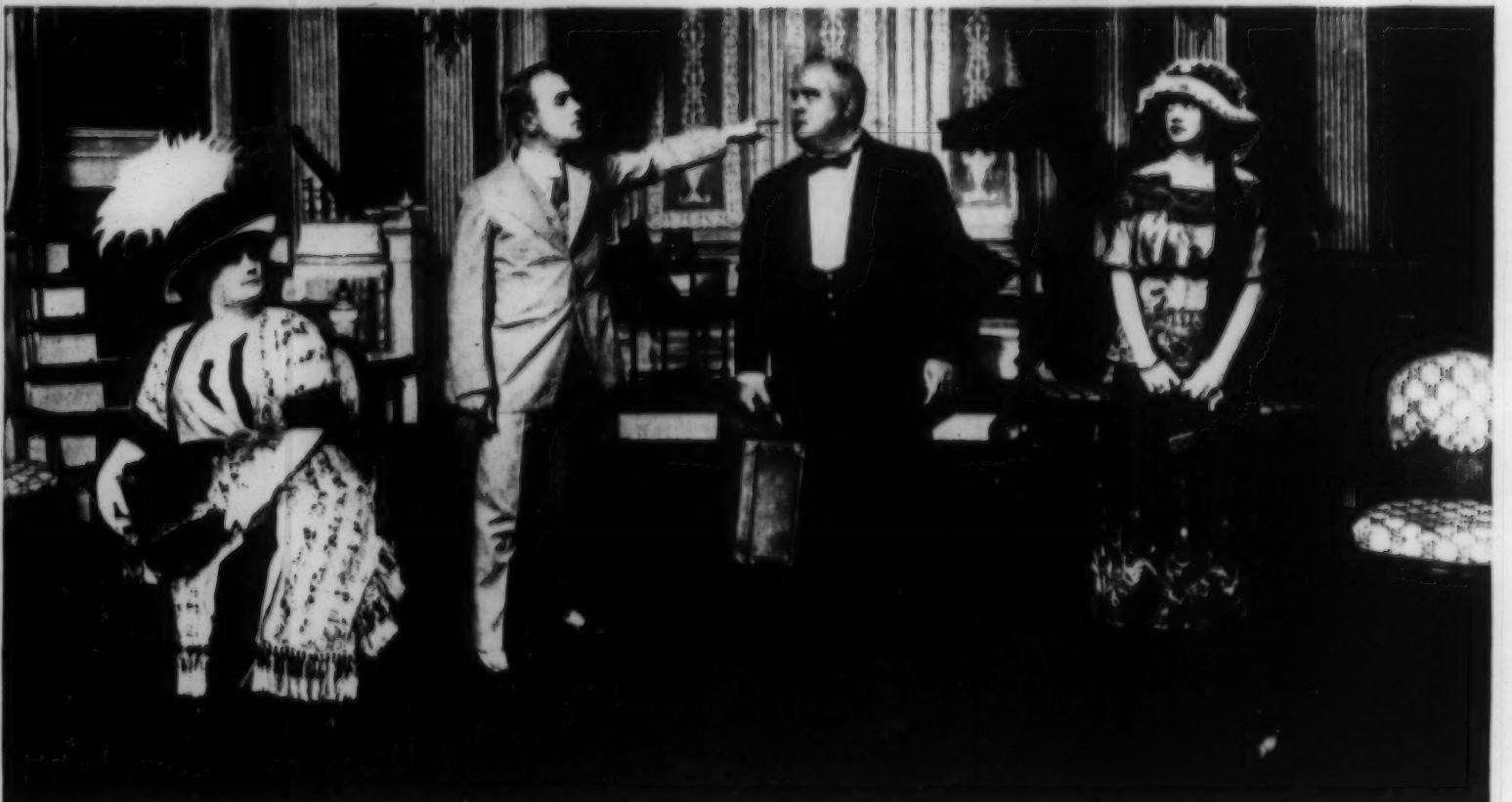
JE. PUGOT. NEW YORK GERTRUDE VANDERBILT



BYRON N.Y. ANDREW MCPHERSON, DAVID WARFIELD, AND JANET DUNBAR IN THE RETURN OF PETER GRIMM.



WHITE N.Y. MARY MANNERING, EBEN PLYMPTON, ARTHUR LEWIS, EDWIN BRANDT, IN THE GARDEN OF ALLAH



HELEN F. COHAN,

GEORGE M. COHAN, TOM LEWIS, IN THE LITTLE MILLIONAIRE.

LILA RHODES.

WHITE N.Y.



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879



VOLUME LXVII

NEW YORK, WEDNESDAY, JANUARY 3, 1912

No. 1724

The Defunct New Theatre

ALTHOUGH wiseacres now assert that they "knew it all along," the final announcement that the New Theatre is abandoned makes even them feel like donning crepe for the sad occasion. Whatever mistakes in judgment and errors in execution have done towards hastening the melancholy end of the experiment, nobody can deny the splendor of the original idea or the glory of the lost cause. A defeated ideal deserves the noblest requiem that can be written.

Faults and defects of the undertaking have been unsparingly pointed out by everybody who ever heard of the New Theatre. The building was too large; a compromise between a theatre and an opera house. It was burdened with wealth that made it a prey to rapacity. Its avowed policy was broken to invite various stars to shine upon its stage in a vain effort to attract the multitude. It was a "millionaire playhouse" endowed with gold and not with brains, and uncongenial to the fustian populace. It produced no new plays of importance. All these missiles and more have been generously hurled upon the heads of the directors, who have not troubled to retort.

On the other hand, it has not been said so frequently as it might have been, that during two brief years, the New Theatre gave to New York a series of productions unrivaled in sumptuousness, almost unerring in taste, and comparable—on the whole—to the acting in any other institutions in the city. It had formal dignity—perhaps too much for its own good—and if it set its ambitions too high, failure does not cast discredit upon them. Had WINTHROP AMES been given a free hand, he might have worked out the salvation of the organization; but salvation as the Board of Directors saw it, was not to be obtained by the paths they prescribed. Now, Mr. AMES is about to put into operation a much less pretentious theatre under his own control, which shall embody many of the principles for which the New Theatre stood.

The New Theatre had its successes, and they were successes of the kind that one would most wish to see in such a theatre. Three poetical dramas, one of them by an American author, rejoiced in the unanimous commendation of press and public and played night after night to appreciative audiences. When it comes to chatter about what the New Theatre has accomplished for dramatic literature, where are you going to match the record of *Sister Beatrice*, *The Bluebird*, and *The Piper* for one theatre? They have been called spectacular. They were spectacular. They were also a great deal more—elevated in conception, idealistic in theme, polished in diction, and delightful in execution. Anybody unsatisfied by them must be insatiably temperamental.

Don and *The Nigger*, whimsical comedy and stark melodrama, both effective in their opposite ways, were built on solid foundations, no matter how disagreeable *The Nigger* may be. That they do not imperil SHAKESPEARE'S laurels is no reason for aspersion; we have somehow lost the knack of writing ELIZABETHAN classics. The New Theatre, however, revived some of those classics, and always in an adequate fashion, though not so excellently as it revived *The School for Scandal*.

The stars chosen to appear during the second year were most ineptly selected, even if one grants that they should have been selected at all. They did nothing that regular members of the New Theatre company could not have done as well or better. Moreover, they were intrusions quite out of harmony with the institution. Who would want to see some of the players from *Bunt Pulls the Strings* enrolled for a few perform-

ances with the Irish Players? The incongruity of inviting the stars that were so honored, to play at the New Theatre was scarcely less absurd, while its own talent was lying idle. The company had abundant talent, as the finished performance of *The Thunderbolt* testified.

From first to last, the Directors were looking for financial returns. The finances did not return. That the champions have consequently withdrawn to let art fight its own battle, is their own affair, and does not admit criticism. The vague rumor that one of them who was most heartily interested in the concern, still plans to repeat the experiment alone, is the only hope left from the magnificent crash. Whether he ever stanches his courage enough to support his convictions, it is well to remember that the New Theatre has at least shown us how a great many things ought to be done, even if it has not reared a brood of SHAKESPEARES and SHERIDANS to add glory to our stage. For this memory, let us be grateful.

Logic and Chance

FUNDAMENTALLY, melodrama differs from other brands of stage craft by being constructed according to chance instead of according to inevitable results. There is nothing reprehensible about it, because life is full of chances. Dramatically, chance is a useful principle, because it permits sudden surprises and sharp contrasts. A climax carefully prepared and logically led up to, must depend upon cumulative power at the peril of becoming monotonous, where chance may lightly twist the plot toward the four points of the compass in as many minutes.

Better examples of the two methods than *Kismet* and *The Garden of Allah* could not have been made to order. If HAJJ had not stolen, if the WAZIR had not decided to use him for a tool, if the CALIPH had shown as little interest in necromancy as in dancing, if HAJJ had not had strength to break his chains, and if a hundred other things, the plot would have gone all astray. That is chance raised to the *Nih* power. In the *Garden of Allah*, however, a character like BORIS ANDROVSKY'S could have developed in no other way. His return to the monastery was necessitated by the major premise; otherwise he would have contradicted himself. *Boon* is a triumph of logic. The two productions may be rivals spectacularly, but as literary models, they stand at opposite poles.

Comedy almost inherently depends upon chance; it certainly does, so far as the comedy is derived from situations. Unexpected change is the very breath of comedy. On the other hand, a play that expects to furnish a serious commentary upon life, must as inevitably be grounded on logical development. Should the author neglect it, the audience will say: "It happened so this time, but that doesn't prove anything." When a man simply wishes to be superficially amused, he needs a play built on chance; when he wishes to be mentally stimulated, he can tolerate nothing but a logical plot.

Melodrama, consequently, has its proper place in this mundane scheme. It relieves the monotony of intellectual exercise. A man does not want to eat the same dessert every evening. There is no reason why he should wish to set his cerebral apparatus in motion every time he enters the theatre, just as there is no excuse for his wishing never to think a little. A jaded appetite results from either excess. People who cultivate a taste for mental excitement usually assert that its effects are much more substantial than the enjoyment derived from simply watching a performance or of listening to it. On their discriminating judgment, we consequently assign to melodrama a less lofty rank in the dramatic catalogue, because of its intrinsic qualities.



THE USHER



YOUTHFUL playwrights and older commentators on matters theatrical throughout the country are bestirring themselves over a remark attributed to Minnie Maddern Fiske in accounts of the recent dinner, given in her honor by the American Dramatists' Association. According to one or two enterprising reporters, Mrs. Fiske took the responsibility of recommending the neglect of technique in playwriting. Consequently, amateur pens have set to work with fresh impetus on the great American drama, and horrified critics who still revere the classics have spilt a deal of ink in protest.

What Mrs. Fiske really said, through J. I. C. Clark, who spoke for her, was that the first play by a young author is apt to be his best for several years, because he writes under the compulsion of his own genius and does not stop to cut his cloth to fit various special conditions.

Agitated minds may rest easily; Mrs. Fiske—of all persons on earth—is not advocating the cultivation of formless sentimentality or of unkempt genius.

In the January *Munsey*, E. H. Sothorn speaks of his early training in Shakespeare. He says, in part: "I recall that when a boy with my father, in London, I one day picked up at an old book-shop a paper covered volume which bore an unusual cover design. In the centre was a huge kettle, under which was a roaring fire. Emerging from the kettle were Shakespeare's head and shoulders. Above this design was Shakespeare's name, and the bulging side of the kettle bore the words 'boiled down.' In short, 'Shakespeare Boiled Down' was a little book containing brief summaries of the plays. An earlier owner of the volume—evidently an enthusiastic Baconian—had run his pen through the first and last of the three words, making the title read, 'Boiled Bacon.'"

"Taking the book home, I handed it to my father, and asked for his opinion.

"It is nonsense, Ned—all nonsense. It is utterly impossible, had Bacon written the plays, that the secret would not have leaked out. For example, Bacon had a wife, and her a faithless one. Take every line that has come down to us from the days of Shakespeare, and you can't lay your finger on a word or phrase that can be twisted, pinched or tortured into the faintest suggestion that Bacon was the author of the plays which are credited to Shakespeare. That the real authorship could have been kept a secret would be a greater mystery—more inexplicable—than the Sphinx."

George Middleton makes a point of interest by taking exception to certain remarks of *THE MIRROR* in the review of his recent book, "Embers." "I'm somewhat at a loss to discover all the things you say I believe in, for frankly, I thought that any reviewer of plays might appreciate that the characters were

talking for themselves, and in no way represented their author's views of life save, perhaps, in mood. I was in truth trying to show the very thing you blame me for showing—that analysis does destroy passion. The people did balance themselves on nice feelings—as I'm told some people do. Further, I'm not sure that conjugal relationship after extinction of love ever occurs—and I certainly see no advocacy of my own for an inevitable divorce. Some of the people I happened to be writing about did—that's all. Why blame me for them? My only point is that reviewers don't allow the author to choose a theme he likes, which they may happen to dislike, and they are frequently blinded to verity of treatment by this dislike. A novelist is bound to expose himself by his comments. In a play only the characters speak, and I absolve myself from philosophy which mine may have had."

On his arrival in Liverpool, Harry Lauder told the *Courier* of that city what he thought of America and Americans. After describing his midnight dash from the dock to the theatre to meet the enormous audience waiting for him, Mr. Lauder said that American audiences are more attentive than the English, and less given to vociferous disapproval. During his seven weeks here, the Scotch comedian sang in sixty-two cities, and as he avers: "Generally I've been doing two cities a night, traveling from one show to another, sometimes 100 miles, always on a special train of my own." Even conservatives will admit that 100 miles between two "shows" on the same night is striking quite a pace.

Mr. Lauder prefers American managers, because they did not have such a hold on him. To escape from his English contract, which would have remunerated him at the rate of £120 per week, he had to forfeit £200 per week. Even at that he made money, for his American salary was £550 per week. The only thing that disturbs Mr. Lauder is that he could not save more for himself.

So, he is planning to visit the United States again in December, 1913, on his trip around the world.

A Baltimore lawyer writes feelingly to express his distaste for a certain element in plays that sometimes passes for wit. He says: "I protest against any form of profanity on the stage; I mean taking the name of God in vain. I write as a representative of the millions who are trying to keep the Ten Commandments, and yet favor the stage as a rational and, perhaps, essential form of amusement, and because in a good number of plays which I have heard recently objection could be raised along this line. It raises a feeling of shock and resentment in me, similar in kind to what you might feel if one of the characters were to speak lightly or slightly of your mother or other valued friend. A stage theft

breaks no law—is no theft. Stage profanity breaks God's law and should be omitted when holding the mirror up to nature. If it could be cut out by playwrights it would be appreciated by the many who care and not be missed by the many who don't care."

The second sale of the famous Robert Hoe library begins at the Auderson auction rooms on Jan. 8, to continue for a fortnight. This comprises another quarter of the library, and includes an interesting variety of items. Among them are Queen Elizabeth's Prayer Book; a first edition of "Paradise Lost"; second, third and fourth folios of Merchant of Venice and "Venus and Adonis"; five editions of "The Compleat Angler"; "The Fairie Queen," 1595-96; a Caxton printing of "Canterbury Tales," 1477-78; Froissart's "Chroniques," and numerous other samples of illuminated manuscripts, incunabula, historical bindings, early English literature, Americana, French illustrated books, eighteenth century English authors, autographs and manuscripts. The sale last Winter, it may be remembered, netted \$997,363.50.

Enemies of the billboard will rise up to bless Henry B. Harris, who has issued the statement that the day of billboard advertising is passing. Of course, Mr. Brady arrives at this conviction by commercial rather than artistic argumentation, but his opinion is welcome, no matter how it happened. "It is almost impossible to get a startling effect with lithograph stands, as the poster artists have run dry on ideas. The billboard display for an attraction no longer catches the eye, because one piece of lithograph paper looks just the same as another to those who are not looking for the one advertising your attraction." The manager goes on to say that for advertising, "there is no better medium than printer's ink. Managers are foolish in cutting down expenses by trimming their advertising appropriation. Liberality in buying space is the best investment that I know of in promoting interest in your attraction." This sounds almost as if Mr. Brady had been observing the Jersey commuters in their habitat, the trains, and had seen them submerged in voluminous sheets from the metropolitan press which quite obscure the redundant glories of the billboards lining the tracks.

Hubert Henry Davies, who wrote the comedy, A Single Man, in which John Drew is appearing this season, got his first start as a playwright nine years ago by deliberately writing to suit the acting measure of any one of the several well-known English actresses at that time without a play or even a part in some other actresses's play. Nearly every other playwright was fashioning his plays with a single eye to a love story concerned only with young people, leaving some of England's best acting ability idle because it was no longer young.



Watte, N. F.

Rose Stahl

Frederick Truesdell

J. Harry Benrino

FROM ACT II, IN MAGGIE PEPPER, AT THE HARRIS THEATRE



HADDON CHAMBERS

AMERICAN PLAYS IN ENGLAND



WHEN Haddon Chambers came to this country to superintend the production of his successful English play, *Passers-By*, our Labor Day celebration gave him one of his first impressions of the United States. In speaking of it before returning to London, he remarked: "I left London to escape the Coronation crowds, but I found the festive spirit almost as rampant in New York. The sight of the thousands of paraders, each with the Stars and Stripes firmly clasped in his right hand, brought home to me the impression that the United States is an amazing human machine in its ability to digest—as it will in a few years—this orderly crowd of stalwart working men, all of whom, as I passed through the ranks, spoke the Italian language."

"As I stood on the edge of the pavement the kindness of the police gave me the curious sensation that I was back in London, but in the middle of the street with the mellifluous accents of the celebrators about me, I felt that I must be paying another visit to Italy."

"Another thing I have noticed is the rather general idea concerning the unreadiness of London to applaud American playwrights. I gather from one or two things that I have heard here and that I have read in cables from London, the impression exists that American plays are unwelcome in London. This is absolutely erroneous, as any American who has lived in England and has taken an interest in the theatre will be able to testify. American plays in London, as a rule, get a heartier first night reception and a more generous press the next day than the native plays, because America and Americans are extremely popular there. The same feeling extends even to the matter of sports, as you will find at the National Sporting Club."

"I recall the case of a play which received a remarkably enthusiastic premiere and a good press on the following day, and in regard to which, when it failed ultimately to attract the large public, the papers actually bullied the public. Paid in Full was lost upon the British public, however, because the casual theatregoers understood neither the atmosphere nor the vernacular."

"I produced here a play of which I am still very fond—*Sir Anthony*—a study of lower middle class life in a distant suburb of London. It was likewise written in the vernacular; people in it talked as people talk in suburban omnibuses—a lingo strange to New York. The play had a splendid first night and a good morning press, but New York did not come to see it, because New York did not understand its language."

"*Passers-By* is played in New York exactly as written for London. It presents no difficulties to an English-speaking man, whatever his nation. I intended there should be no difficulties, although I did not consciously write the drama for Americans. For instance, the cabman, who may be an unfamiliar character, speaks only to a gentleman or to a child and consequently chooses words suited to their comprehension. If the scene had been laid in a cab-shelter frequented only by men of the same class, their florid eloquence and lurid metaphor might have required interpretative footnotes. Such a necessity is obviated by their position in the play."

"The setting for *Passers-By* is, as far as possible, a duplicate of that in London, upon which I had spent a great deal of pains to make the room conform to my idea of Peter Waverton's apartment. Except in the pictures on the walls, this setting is quite as good as the one in London. There I had the good fortune to be able to borrow from a friend, who was having his house done over and who lacked wall space for numerous canvases of genuine taste and value, whatever I wanted to use. Accordingly, Peter's British apartment is decorated with pictures that I could never match over here, where I simply had to get from different shops the things that look all right. Some of the furniture—such as the table where Samuel



WALLACE, N. Y.

HADDON CHAMBERS

Burns has supper, and the desk—was built in this city at my direction. These preparations cost me three weeks of incessant labor in August, but the result has justified the outlay."

"A writer has to learn never to accept a thing simply because it will do. Nothing ought to do except the right thing. That has impressed me in my visits to the theatre here. I have attended many more plays than is my custom in London, because the American stage seems to me to offer a much wider field. The electric plants and mechanical equipments in New York theatres are quite up to date, and, on the whole, better than those in London, but the producers do not avail themselves of their opportunities. Aside from individual work of unimpeachable merit, the level of excellence might be improved."

"For example, it may be taken as an axiom of lighting that no naked stage lights should ever be seen by the audience, wherever placed. Yet it is not always remembered. At a first-class theatre in a great neighboring city, where I recently occupied the second box from the stage in the first tier, the entire row of footlights was exposed to me and spoiled my enjoyment for the evening. That is the sort of thing that should be remedied."

"Doubtless one cause for the deficiencies is the rush and hurry by which we are surrounded in our daily life. We demand that a thing be accomplished as soon as it is thought of; we cannot wait for a production to be matured fully before it is presented for inspection. Consequently a perfected drama becomes the exception instead of the rule. Every detail of staging and action suffers from the policy of haste."

"Another condition that militates against the perfection of dramatic art is the unfortunate prejudice that still exists against the theatre. It surely is as unreasonable a prejudice as would be one directed against the pursuit of any other form of art—painting, for instance, or sculpture. Puritanism is weaker, perhaps, but prejudice, that it engendered, is not."

There is no noticeable change in that respect from the days when Puritanism was rampant."

"In England most of our plays deal with what we call the upper classes. The stage calls for manners and distinction just as loudly as it ever did—not for the grand manners of Sheridan's spacious days, but the modern variety which is composed of repose, reserve, and a fine self-control—and too often calls in vain. Superficially at least the average Frenchman has better manners than the Anglo-Saxon. If he removes his hat in salutation he does it with a graceful bow instead of a stiff jerk. Each individual has at least a little of the national suavity which lends itself naturally to grace and distinction on the stage."

"The facility which is the inheritance of the Frenchman has to be acquired by the Englishman or the American, and I maintain it can only be acquired in youth. And remember this, the French are interested in acting, the English and Americans in the actor."

"If we had schools of acting—not mere commercial enterprises, but schools where acting was taught as an art, with a view to raising it to real professional dignity, such as the schools of law and medicine help to give—I think it would do away very greatly with the condition which I have been discussing."

"Acting is an honorable calling, the prizes it has to offer are great, and there should be as serious a preparation for it as for any other profession of which those things are true. It should not be the only one where the preparation is haphazard and accidental."

"It is almost more important in America than anywhere else, the theatre plays so large a part in the life of this country. It is a highly important factor here, and the better, more artistic, more elevated the theatre is the better for the development of the national life."

"One occasionally sees a fine all-around performance both here and in England, although perhaps one is not often thrilled by an exceptionally brilliant histrionic flight. We mustn't complain because we have no geniuses. We can't have a Renaissance every day. The great artist just appears, no one knows why. Doubtless heredity and environment are largely accountable for it, but whatever the reason, all we can do is to wait for our geniuses and be glad when they come."

CARL HOSCHNA.

Carl Hoschna, composer of *Prince Humbug*, *Three Twins*, *Bright Eyes*, *Katy Did*, *Madame Sherry*, *Belle of the West*, *Dr. De Luxe*, *The Wall Street Girl*, and other musical comedies, died in his New York home on Dec. 23. Until recently, when contracts for these plays necessitated his resignation, he was employed by the Whitmark Music Publishing Company, with whom he has worked for fourteen years.

Mr. Hoschna was born in Austria on Aug. 16, 1876, and later served as musician in the Austrian army. At the age of twenty-one he came to America.

Interment took place at Greenwood Cemetery.

The composer is survived by a widow and their two daughters, Frances and Annie Yama.

MAXINE ELLIOTT, SOCIETY AMATEUR.

Maxine Elliott has announced from her apartment in the Ritz Hotel, London, where she is living this Winter, that she has definitely abandoned the professional stage, but she further adds that from time to time she will appear in amateur performances given by the social set. She has taken part in the Christmas festivities at Belvoir Castle, as the guest of the Duke and Duchess of Sutherland. Next Spring, before taking up her residence at Harrow, she expects to visit America, where Mrs. Sam Newhouse will be her hostess.



PLAYS OF THE WEEK



NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.

Bijou.—THE STRANGER. Commonplace sentiment.

Belasco.—DAVID WARFIELD IN THE RETURN OF PETER GRIM. Very popular spiritualism.

Broadway.—THE WEDDING TRIP. Well orchestrated conventional musical comedy.

Casino.—PEGGY. English musical comedy still hanging on.

Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.

Cohan.—GEORGE M. COHAN IN THE LITTLE MILLIONAIRE. Typical Cohan "show."

Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.

Criterion.—JAMES K. HACKETT IN THE GRAIN OF DUST. See below.

Daily's.—MARGARET ILLINGTON IN KINDLING. Interesting drama of slums.

Empire.—ETHEL BARRYMORE IN THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.

Fulton.—WILLIAM COLLIER IN TAKE MY ADVICE. Regulation Collier comedy.

Gaiety.—ELSBIE FERGUSON IN THE FIRST LADY OF THE LAND. Historical setting for popular star.

Garrick.—WILLIAM H. CRANE IN THE SENATOR KEEPS HOUSE. Old favorite in different comedy.

Globe.—GEORGIA CAINE IN THE THREE ROMEOS. Clever specialties and good comedians.

Harris.—ROSE STAHL IN MAGGIE PEPPER. Popular department store play.

Herald Square.—GRACE LA RUE IN BETSY. Clever, and fairly well done.

Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.

Hudson.—HELEN WARE IN THE PRICE. Emotional play with a purpose.

Knickerbocker.—KISMET. Gorgeous Arabian melodrama.

Liberty.—MODEST SUZANNE. See below.

Lyceum.—NAZIMOVA IN THE MARIONETTES. Excellent acting of conventional comedy.

Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.

Musine Elliott's.—GRACE GEORGE IN JUST TO GET MARRIED. See below.

New Amsterdam.—BEN-HUR. Beautiful spectacle and poor acting.

New York.—KITTY GORDON IN THE ENCHANTRESS. Rather ponderous, yet meritorious.

Park.—THE QUAKER GIRL. Charming English musical comedy.

Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.

Republic.—THE WOMAN. Realistic political melodrama.

Thirty-ninth Street.—THE MILLION. Rapid French farce.

Wallack's.—GEORGE ARLESS IN DISRAELI. Interesting historical play.

Weber's.—WALTER TRAM. German operetta.

Winter Garden.—Variety. Better bill than its predecessors.

CHICAGO.

American.—HANKY PANKY. Lew Fields's burlesque.

Blackstone.—FRANCES STARR IN THE CASE OF BECKY. A sort of Jekyll and Hyde role.

Chicago Opera House.—MARQUERITA SYLVA IN GYPSY LOVE. Excellent music.

Cort.—MASTER OF THE HOUSE. New play of homely appeal.

Colonial.—CHRISTIE MACDONALD IN THE SPRING MAID. Very popular.

Garrick.—MRS. LESLIE CARTER IN TWO WOMEN. New arrival.

Grand.—POMANDER WALK. Idyllic romance.

La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.

Lyric.—THE KISS WALTZ. New in Chicago.

Illinois.—LULU GLASER IN MISS DUDELSACK. New arrival.

Metlicker's.—THE ROUND-UP. Spectacular melodrama.

Olympic.—THE WOMAN. Political melodrama.

Powers.—ROBERT EDISON IN THE ARAB. Oriental romantic drama.

Princess.—VALEKA SURATT IN THE RED ROSE. Pleasing music.

Studebaker.—EXCUSE ME. Easy running, entertaining farce for tired business man.

BOSTON.

Boston.—CHARLOTTE WALKER IN THE TRAIL OF THE LONESOME PINE. Just opening.

Colonial.—THE PINK LADY. Popular and pretty.

Globe.—MUTT AND JEFF. Newspaper cartoons brought to life.

Hollis Street.—THE CONCERT. Delightful comedy of musical life.

Majestic.—MARQUERITE CLARK IN BABY MINE. Brilliant farce.

Park.—GET-RICH-QUICK. WALLINGFORD. Rural comedy with glorified green goods.

Plymouth.—DOROTHY DONNELLY IN THE PRINCESS ZIM-ZIM. New Coney Island play.

Shubert.—WILLIAM FAVERSHAM IN THE FAUN. A modern fantasy.

Tremont.—EDDIE FOY IN OVER THE RIVER. Old comedy in new dressing.

PHILADELPHIA.

Adelphi.—THE GAMBLERS. Melodramatic play well done.

Broad.—BILLY BURKE IN THE RUNAWAY. Good exhibit of the star.

Chestnut Street Opera House.—ZIEGFELD FOLLIES OF 1911. Conglomerate variety.

Forrest.—DONALD BRIAN IN THE SHEN. Popular star, fair music.

Garrick.—ELSBIE JANIS IN THE SLIM PRINCESS. Mildly entertaining.

Lyric.—EVERYWOMAN. Modern morality well staged.

Walnut.—CHAUNCEY OLCOTT IN MACUSHLA. Popular star in sentimental Irish play.

WALDORF-ASTORIA—VICTORIA AMORIS.

Poetic drama in one act by Frank Harold. Music by Courtlandt Palmer. Produced Dec. 19.

The Poet William Raymond
The Muse Katherine Kaelred
Youth Grace Elliston
Love Ruth Vivian
Death Grace Reals
Time Pedro de Cordoba

At the Macdowell Club Festival at the Waldorf-Astoria on Dec. 19 a new drama by a young poet was ably acted by a good cast. The drama is short, and if it possesses any fault it is that of being a trifle diffuse for a large part of a modern audience. Victoria Amoris has many of the qualities which suit it for a form of art but that form is not pure drama.

A poet, represented in a rocky locality, is awaiting outside the portal beside which stands Death. He hears the voice of Youth; his Muse asks him what the sound is, and he answers that he hears naught but the eternal wind. The harmonies which pour through his soul he cannot understand, and nothing brings him the solution. But when Love comes to him he is resigned, and his mind is at rest. He enters through the portal of Death, and his voice is heard in the distance:

Merged in this wondrous twilight of my doom,
I see those bowers dreamed of long ago,
And waving trees, with bright forms pacing slow,
And far beyond, upon a throne of flowers,
Sit Love and Nature pointing on to God.

William Raymond as the poet acted with enthusiasm and gave a careful reading. The struggle of the poet was too highly evolved to seem real. Mr. Raymond's audience as yet not perfect, but his voice is rarely musical. Katherine Kaelred made a beautiful figure as The Muse, and her ever lovely voice never caressed the ear more enchantingly. The alto soloist, Madame Carl Deis, was especially good.

The music was extraordinarily good, and as rendered by the Symphony Society and the Macdowell Society made one think that the drama used as a libretto with music throughout would make the work one of deeper appeal. The aloof spirituality of the theme is more suitable to expression in music than in drama, and Mr. Harold's words would make a particularly singable music drama.

The drama was followed by a pantomimic indoor pageant representing episodes from the plays of Shakespeare, performed for the most part by amateurs. A Midsummer Night's Dream was given first, and the interlude episode was the one represented. The clowns performing this were especially deserving of mention, and included D. Putnam Brinley as Pyramus, George Bellows as Thisbe, who was very amusing; Randall O. Dewey as Wall, Maurice Fromkes as Moonshine, Robert Henri as Lion, and H. L. Hildebrandt as the Prologue. The ball scene from Romeo and Juliet followed; Greta Torpadie, a young woman of rare Slavic beauty, sang "Hark! Hark! the Lark," from Cymbeline. Mr. and Mrs. Thompson Seton figured in the As You Like It episode, and were succeeded by one of the forest scenes of Winter's Tale, in which Ruth Quackenbush as Perdita danced exceptionally well. Ruth St. Denis did her familiar Egyptian dance before Cleopatra, and received an ovation. The last scene from The Taming of the Shrew was followed by The Merchant of Venice, with Katherine Kaelred as Portia, Ben Greet as Shylock, Ben Ali Haggin the Doge, Arthur Forrest the Prince of Morocco, and Owen C. Johnson as Salario. Kurt Schindler interpreted Hamlet, and was followed by The Tempest and Macbeth. The Shakespeare Group was a fine artistic success and included Mr. and Mrs. Heinrich Meyn as Shakespeare and Lady Pembroke, and Mr. and Mrs. John Alexander as Lord and Lady

Francis Bacon. The Henry V. Group was headed by the distinguished English actor, Lewis Waller. The King Lear Group and the Beef Eaters were also seen.

CRITERION—THE GRAIN OF DUST.

Drama in four acts, by Louis Evan Shipman, founded on the novel by David Graham Phillips. Produced by James K. Hackett on Jan. 1.

Frederick Norman James K. Hackett
William Feltow E. M. Holland
Isaac Burroughs Frazer Coulter
Edward Lockyer Frank Burbeck
Clayton Fitzhugh Vaughan Trevor
James Galloway Charles Stedman
Timson Fred A. Sullivan
Clerk Daniel Jarrett, Jr.
Mrs. Clayton Fitzhugh Olive Harper Thorne
Josephine Burroughs Pauline Neff
Dorothy Halliwell Izetta Jewel
Maid Mabel Inslee

There is plenty of conflict in The Grain of Dust, and of such is the spirit of drama. But the conflict is neither particularly elevating nor interesting. Frederick Norman, the self-confident lawyer, fought his financial enemies arrogantly, and rearranged his matrimonial obligations scarcely less arbitrarily, and although it all ended to suit him, he was as much in need of castigation as those whom he chastised. A romantic hero ought to be admirable as well as virile, and Frederick Norman could not have appealed to many as a pleasant fireside companion.

Instead of breaking his engagement squarely with Josephine Burroughs, the daughter of his wealthy client, he forced her to do it when she heard the gossip concerning him and his stenographer. This may sound chivalrous, but Mr. Norman's attitude was distinctly supercilious. Then he resigned from the firm, married Dorothy Halliwell, and suffered the pangs of failure. At the last moment James Galloway opportunely employed him to down Mr. Burroughs in some vague dealings that involved the Burroughs's fortunes and the national credit, and at the same moment Dorothy left him and took to typewriting again, because she loved him true. She returned in time to beg clemency for Mr. Burroughs, although it was none too clear why she should have felt more kindly disposed toward the broken king of finance than Frederick felt.

The Grain of Dust is written for a star, without much consideration for logic of plot nor consistency of the roles. The day for such dramas is passing, fortunately for the stage. The role of the "fascinating typewriter," as the bourgeoisie Mrs. Fitzhugh insisted on calling the stenographer, is ridiculous in its external manifestations, and no amount of explanation through other characters could give enough of her mental processes to make it seem anything else. Then, the details of that Chicago litigation, so airy and so superficially mentioned from time to time, carried anything but conviction of their reality. The whole structure of the play is saturated in theatricality.

Much of the acting bears the impress of the same mint. Mr. Hackett, of course, is an actor of experience and power, but even his resourcefulness does not always cover up the fact that much is done more for effect than for sincerity. His big voice and his facility of manner stand him in good stead and help to make his impersonation intelligible.

He is supported by a competent cast in the main, who show good team work. The faults which pervaded their work were the same as the faults in Mr. Hackett's—an artificial strain for effect, and not infrequently a slipshod enunciation. E. M. Holland frisked in a most amazing fashion through his role, indulging in all sorts of by-play that amused the audience. Frazer Coulter, Frank Burbeck, and Charles

Stedman contributed three delineations of financial and legal gentlemen that were satisfactory without being much more. Vaughan Trevor did the scion of society as unobjectionably as the role permitted. Izetta Jewel presented the external of Dorothy Halliwell, and the author gave her no chance to do more. Pauline Neff was excellent in a brief role; her first act was a completely sane handling of a disagreeable situation. Olive Harper Thorne was quite radiant, but the playwright gave her some impossibly undignified lines for a fine lady, and Miss Thorne continued the destruction of the fine lady by dropping into Broadway methods of pronunciation. Three small roles were satisfactorily played by Fred A. Sullivan, Daniel Jarrett, Jr., and Mabel Inslee.

It is only fair to add that the play was cordially received by its friendly first night audience.

LIBERTY—MODEST SUZANNE.

Operetta in three acts; music by Jean Gilbert, book by Georg Okonowsky; American adaptation by Harry B. and Robert B. Smith. Produced by A. H. Woods and H. H. Frazer on Jan. 1.

Baron Dauvray Stanley G. Forde
Baroness Delphine Dauvray Kathryn Osterman
Jacqueline Florence Martin
Hubert Laurence Wheat
Professor Charcot Ernest Torrence
Mariette Charlotte Leslay
Rene Arthur Stanford
Monsieur Pomerai John L. Kearney
Suzanne Sallie Fisher
Rose Harriet Hurt
Tina Corrine Usell
Mina Claudia Clark
Phrynette Millie Murray
Gustave Lester Cornish
Alexis Sherman Wade
Emil Ebern C. Waick
Felix Joseph Zaino
Police Sergeant D. Haverly
Gendarme William Glynn

Suzanne "was what she was because she preferred to be," and most people thought she was—modest. She had won a medal for modesty. But her modesty was reversible, like her demure Quaker gray gown, which with a twist or two could be transformed into a scarlet affair of quite another effect. Also the Baron Dauvray, who had won a place in the Academy through his wonderful book on heredity, had quite a different side to him from the sober, hard-working one that his wife and most of the world knew, and his son and daughter—who, of course, inherited his proper exterior—had inherited some gay inclinations as well. All of which made it perfectly natural that the second act should take place in the Moulin Rouge, with the Baron and Suzanne renewing old associations, son and daughter taking to it like fish to their native element, and husbands who were supposed to be in the country—among them Suzanne's—turning up to confront their wives for the grand farcical finale. Of course every one was forgiven in the last act except the Baron, and as his wife never found him out he didn't need to be.

The operetta is Viennese, strongly flavored with French, but the situations it makes use of have lost the wicked tang that might have shocked our parents. French farce, with its private rooms where Monsieur Somebody dines with Madame Somebody-else, is such an old and harmless story nowadays! Only the brisk and lively way in which it was done saved it from being a bit tiresome as well. But it wasn't tiresome—it was funny.

Sallie Fisher did what is sometimes called "captivating the audience." She did it first with a demure little curtsy in her first song, and she kept on doing it with various other manifestations of a personality

that belongs to the kind musical stars are made of. She sang well, too. Lawrence Wheat didn't sing so well, but he made an engaging person of the son who didn't care about being a mollycoddle, and Florence Martin gave color to what might easily have been a pretty insipid part. John Kearney displayed an eccentric physique with comical results, and Stanley Forde and Arthur Stanford and Sherman Wade were all very good. Harriet Hurt could have done more than she was given to—somehow her one song didn't seem to belong in a Viennese opera—but she made as much of her part as she could. The whole company kept things going as if they enjoyed it, which helps a lot toward giving an audience a good time!

The music is gay, without having any tunes that keep running in your head when you ought to be thinking of something else. Perhaps that's enough to ask even of a composer from Vienna.

MAXINE ELLIOTT'S—JUST TO GET MARRIED.

Comedy in three acts, by Cicely Hamilton. Produced by William A. Brady on Jan. 1.

Sir Theodore Grayle F. Owen Baxter
Lady Catherine Grayle Emily Fitzroy
Tod Grayle Ernest Chester
Bertha Grayle Mona Morgan
Emmeline Vicary Grace George
Adam Lankester Lyn Harding
Mrs. Macartney Lucille Watson
Frances Melliship Carolyn Kenyon
A Footman George Donald
Dobbins John May

Just at present the American stage is blessed with four or five comedienne of the first rank; among them is Grace George. In method she is surpassed in incisiveness by Mrs. Fiske, in breadth by Henrietta Crosman, in command by Ethel Barrymore; but when it comes to appealing little ways, she leaves the others behind. Miss George possesses resource, versatility, grace, sincerity, taste and spontaneity, and she exercises all this equipment in her new role in Cicely Hamilton's comedy. Emmeline Vicary needs just this sort of human treatment, for although it is billed as a caustic comedy, *Just to Get Married* is considerably more graceful than satirical.

The author, however, has undertaken to discuss a serious situation, although her feminine instinct would not permit her to let her audience descend far into despondency over the love affairs of Emmeline Vicary. The conclusion of the story was never for an instant in doubt. Emmy was destined from the beginning to be happily united to Adam Lankester, although it took two acts for her to discover that she really loved the man she had promised to wed. She originally accepted him simply because she was twenty-nine and had no worldly prospects. Not wishing to stay on with her aunt and her uncle as a poor relation, she welcomed Adam's proposal as the key to a new life, until the feeling of her injustice to him made her explain it to the man. Free once again, Emmy was amazed to find that she had grown fond of Adam; so, when they met at the station, she openly told him of her change of mind. Overjoyed at the news, Adam wrapped her in his coat and took her along to London.

In Miss George's experienced hands Emmeline Vicary becomes an entirely attractive heroine, of whom it is impossible to believe that she should have lived twenty-nine years without a proposal. Emmy indulged frequently in tears, but even her tears could not destroy her charm; they only made her seem more feminine.

Two of the supporting cast acted up to the standard set by Miss George. Lyn Harding was cordially welcomed by the audience that saw his New York debut, and then won the welcome, particularly by his delightful first act, in which Adam finally worked himself up to the point of proposal. The only fault to find with such a hero is much the same as with Miss George's Emmy; the girl who could not fall in love with Adam must have been very much preoccupied about other matters, for in appearance and in manners he had everything in his favor.

The third of the excellent trio was Lucille Watson, who made a subsidiary and almost unnecessary role a very lively part of the picture. She obtains her best results by her entirely intelligent method of speaking her lines without any striving for effect, which gives them naturalness and ease.

Others in the cast might profitably take a leaf from Miss Watson's book, for all of them leave the impression that they are working very hard, and it is rather a strain on the audience. F. Owen Baxter's eccentric methods were funny for one act, but they grew a bit tiresome before the second ended. Emily Fitzroy played all the externals of her role, but never made it particularly interesting. The two juveniles were rather distressing, but fortunately had little to do. Carolyn Kenyon also lacked ease.

The comedy is admirably staged so far as settings and costumes are concerned. Three of the roles are excellently done, and the rest at least fairly well directed. Although obviously the work of a woman, the comedy is easy and should make friends on Broadway.

IRVING PLACE—DIE FRAU GRETEL.

Farce in three acts, by Bernard Buchbinder. Produced by Gustav Amberg, on Dec. 25.

Graf Blumfeld Otto Otthert
Franz Brand Hans Marlow
Margarethe Mathilde Cottrelly
Lorenz Steinfeld Emil Berla
Therese Lina Haenseler
Marie Lotte Diemer
Stefant Hedwig Richard
Gottlieb Wagner Eugen Keller
Rosa Annie Forster
Jeanette Klamm Clementine von Pothoff
Rall G. von Neuendorf
Johann Christian Hub

A little more than thirty-five years ago Mathilde

Cottrelly made her first American appearance at the Thalia Theatre, this city, playing in her mother tongue in light operas. In 1882 she essayed the English-speaking stage and has appeared almost continuously in the adopted language. Last week she made her reappearance on the German stage, presenting Bernard Buchbinder's hilarious farce, *Die Frau Gretl*, at the Irving Place Theatre. A crowded house of old friends representing both the German and American theatregoers tendered her an enthusiastic welcome.

Buchbinder's fun runs without interruption throughout the piece, and its ludicrous situations piling one upon the other kept the audience laughing riotously. The story in brief deals with the affairs of Frau Gretl and her husband, Franz Brand. The latter has strayed from his home fireside, owing to his wife's busy attention to her business. Brand pays court to a dancer, Jeanette Klamm; his wife engages herself as maid to the dancer, intercepts the intrigue and succeeds in bringing him back to her.

Madame Cottrelly as Frau Gretl gave one of her finished performances and was the life of her company. Hans Marlow, until recently with the Viennese Operatic company, played the husband in true operatic fashion, but redeemed himself by his splendid rendering of the music assigned to him. Clementine von Pothoff was a vivacious danseuse, while Emil Berla was immensely funny as Lorenz Steinfeld. Good performances were also recorded by Otto Otthert, Lottie Diemer, Hedwig Richard, and Georgine von Neuendorf.

Mella Mara wandered down from the Winter Garden to appear between the second and third acts in a number of her passion descriptive songs, and seemed to find an audience in tone with her offerings. She scored splendidly and was accorded a tremendous reception. She will be the star of a repertoire of familiar bills the current week, the one novelty being *Brigantino*, music by A. Bela Lasky.

VARIOUS HOUSES.

GRAND OPERA HOUSE.—The cast for *The Fortune Hunter* last week included Will Deming in the title-role, Curtis Benton as Henry Kellogg, Forrest Robinson in his original role of the old druggist, and Beatrice Craven, Kathryn Marshall, and Edith Luckett in the women's roles. This week Edith Taliaferro is playing Rebecca of Sunnybrook Farm.

HIPPIDROME.—At the New Year's Eve concert Emma Eames and Emilio de Gogorza appeared with the Russian Symphony Orchestra.

HUDSON.—On Tuesday, Jan. 9, at the Hudson Theatre, Madame Simone will produce for the first time in America Maurice Donnay's celebrated drama, *The Return from Jerusalem*, in which she enjoyed a run of over four hundred performances at the Gymnase Theatre, Paris. The English version of the play was prepared by Owen Johnson. Arnold Daly is among the American players to appear in Madame Simone's support.

LIBERTY.—The Littlest Rebel closed Saturday night, and has taken to the road, where it is in great demand.

MANHATTAN OPERA HOUSE.—Lew Fields in *The Henpecks* is playing this week at Hammerstein's Opera House. The cast is almost entirely different from the original one.

METROPOLIS.—The Cecil Spooner Stock company gave a revival of *The Warrens of Virginia*, and fairly outdid itself in the way of a production. The scenery was especially good, while Rowden Hall, Howard Lang, Frank Frayne, Jr., Gertrude Maitland, Rita Scott, and Agatha Warren all did excellent work. As Agatha Warren, Miss Spooner was lovely in speech, dress and action. This week Augustus Thomas's *Arizona* is being played, and will be followed next week by *The White Sister*, Viola Allen's late success.

PROSPECT.—The Prospect Theatre Stock company last week presented the George M. Cohan musical comedy, *Forty-Five Minutes from Broadway*. Irene Timmons appeared in Fay Templeton's old part, Mary Jane Jenkins, and the others in the cast were Sue Fisher, Sylvia Starr, Margaret Lee, Harmon MacGregor, Paul McAllister, Lawrence Dunbar, Edwin Bailey, Charles Harris, Elbert Benson, and Henry Sharp. Miss Fisher scored in her two songs. This week, *The Rose of the Rancho*.

WEST END.—The all-star cast of *Pinafore* came to the West End New Year's Day from the Manhattan Opera House.

THE WEDDING TRIP COMPANY PERMANENT

The Shuberts have announced that arrangements had been completed whereby the company now appearing in Reginald De Koven's new comic opera, *The Wedding Trip*, at the Broadway Theatre might be made a permanent organization, to be known as the De Koven Opera company. The new organization will be devoted exclusively to light opera, similar to the Bostonians. Plans are now being perfected to offer special matinee of *The Tales of Hoffmann* at the Broadway Theatre during the run of *The Wedding Trip*. A revival of Mr. De Koven's early success, *Robin Hood*, is also under consideration. Lee Shubert said yesterday that it was probable that several light operas of a similar nature would be revived. The Shubert announcement is that the new organization shall include Dorothy Jordan, Christine Nielsen, Dorothy Morton, Fritz von Busig, Gwen Dubarry, Grace Emmons, John McCloskey, Arthur Cunningham, Edward Martindel, Charles Angelo, and Joseph Phillips. William J. Wilson will be the permanent producing stage-director and Frank Tours the musical director.

THE HACKETT-BRADY LAWSUITS.

James K. Hackett, the actor, has brought suit in the Supreme Court against William A. Brady, Incorporated, to recover for alleged profits to which, the actor says, he was entitled while playing for the defendant for five seasons, beginning in 1910. The complaint states that, besides getting a salary of \$500 a week, Hackett was to receive one-third of the net profits, but that when, at the end of the first season, he demanded his profit, it was denied him. The defendant has put in a counter claim of \$25,000 for breach of contract because Hackett refused to appear under his management, but instead produced *The Grain of Dust* himself.

LE DONNE CURIOSE AT THE OPERA.

The first performance in America of Wolf-Ferrari will take place to-night at the Metropolitan Opera House. The cast includes Madames Farrar, Altea, Fornia, and Maubourge, and Messrs. Judlowker, Scotti, Didur, Pini-Corsi, de Seguroia, Murphy, Ananian, Rossi, and Bada.

THREE ARTS IN CHICAGO.

As a result of the efforts of Mrs. Fiske, Grace Griswold, and other well-known professionals, and many prominent society women and philanthropists of Chicago, the Three Arts Club has been finally organized and officers elected. The club is modeled after the Three Arts Club of New York, where women engaged in the professions of music, art and drama may find accommodations for living, and where students may find companionship among others similarly engaged. After several meetings the following officers have been elected: Right Reverend C. P. Anderson, Bishop of Chicago, Honorary President; Gwethalyn Jones, President; Mrs. Arthur Aldis and Mrs. J. Ogden Armour, Vice-Presidents; Mrs. George A. Seaverns, Jr., Secretary; Charles G. Dawes, Treasurer; the Very Reverend Walter T. Sumner, Dean of the Cathedral, Chaplain. The Board of Directors consist of many distinguished residents of Chicago, including Jane Addams, Mrs. Arthur Aldis, Mrs. T. Ogden Armour, Mrs. A. Watson Armour, Mrs. A. Starr Best, Mrs. John Borden, Mrs. Joseph T. Bowen, Mrs. John A. Carpenter, Mrs. Charles A. Chapin, Mabel Dick, Mrs. Victor Elting, Mrs. W. O. Goodman, Grace Griswold, Mrs. J. Allen Haines, Mrs. James T. Harahan, Mrs. Charles Henrotin, Harriet Houghteling, Mrs. Charles L. Hutchinson, Miss Jones, Mrs. Samuel Insull, Mrs. Louis E. Ladin, Mrs. Eben Lane, Mrs. Bryan Lathrop, Mabel Linn, Mrs. Cyrus McCormick, Mrs. Harold McCormick, Margaret Prussing, Mrs. Martin A. Ryerson, Mrs. John Williams Scott, Mrs. George A. Seaverns, Jr., Katherine Winterbotham, Mrs. Ella Flagg Young.

CONTEMPORARY ANNUALS.

In celebration of the holidays, three stage weeklies have issued special numbers of very attractive appearance, *The New York Dramatic News*, *Variety*, and *The Player*. The features of these publications are colored covers of excellent taste and of unusual charm, an increase in pages, a profuse supply of pictures, and articles of interest to the particular clientele of each paper. They reflect a gratifyingly prosperous condition for each enterprise.

NEW PLAY FOR GERTRUDE ELLIOTT.

White Magic is the name of the play in which Liebler and Company will soon present Gertrude Elliott. The play was written by the late David Graham Phillips, and will be rehearsed on the road during the rest of the tour of *Rebellion*, which will close soon. Charles Waldron, Ben Johnson, and Mrs. Donald Brian have been engaged for the supporting company, and left last week with Hugh Ford, for Albany, where Miss Elliott was playing.

GOSSIP.

Walker Whiteside, who will perform an English version of *Typhoon*, has arranged with the adapter, Emil Nyitrai, that he shall pay a royalty to Melchior Lengyel, the Hungarian author of the play.

At the conclusion of San Francisco's open-air celebration on Christmas Eve one hundred thousand people joined in the singing of "Adeste Fideles." Street traffic was suspended while a musical program was given by the French opera company, now giving a Winter season in the city, Jan Kubelik, and David Bispham. The artists occupied a stand backed by a large building in the heart of the business section.

Max Reinhardt has recently made a production of the old English morality play, *Everyman*, at the Circus Schumann in Berlin. It is given as a huge arena spectacle, employing several hundred players. The German version is by Hugo von Hofmannsthal, whose adaptation of *Electra* has been seen in this country, both as play and as opera with Richard Strauss' music.

Lillian Lorraine and Josie Sadler have been engaged by Charles Dillingham for principal roles in *Over the River*, which comes to the Globe Theatre on Jan. 8, with Eddie Foy as the star.

Mr. and Mrs. Francis Wilson have announced the engagement of their daughter, Adelaide Craycroft, to Robert Bruce Wallace, Jr., of Philadelphia. The Wallace family are largely concerned in the American Shipbuilding Company, which operates on the Great Lakes. Mr. Wallace is at present ill in Port Arthur, Ont., and it was to be near him that Miss Wilson left New York recently, and her parents decided to formally announce the engagement.



Moffett, Chicago.

Charlotte Lesley Ernest Terrence Corinne Uzzell John L. Kearney Sallie Fisher Stanley H. Forde Kathryn Osterman Lawrence Wheat Arthur Stanford Claudia Clarke Florence Martin

GROUP FROM MODEST SUZANNE, AT THE LIBERTY THEATRE

PERSONAL

NOWAK.—Those acquainted with Adelaide Nowak's work in past years would hardly recognize her in the role of the Egyptian sorceress in *Ben-Hur*, for she seems to have acquired a new maturity since she appeared here last season in *The Foolish Virgin*. Possibly Miss Nowak has a greater reputation on the road than on Broadway, but there is every reason to suppose that she will grow in favor in New York, for she has a personality that attracts attention as soon as she comes into a scene. She accomplishes this naturally by repose and surety, and not by any pyrotechnics. Her earlier roles in and out of New York have included *Harvest Moon*, *The Writing on the Wall*, *The Great Divide*, *The Witching Hour*, *Ivan the Terrible*, *Leah Kleschma*, *The Girl with the Green Eyes*, *An American Citizen*, *Peer Gynt*, and *There and Back*.

CLAIRE.—Ina Claire, the Quaker Girl at the Park, is the youngest leading woman in musical comedy on the American stage. She was born in Washington, D. C., Oct. 15, 1893. She began dancing at seven, and appeared in the annual May balls which society in the Capitol City gives for charity. She was educated at the Washington public schools and at Holy Cross Academy. She became a member of a stock company in her home city, playing roles like *Eva* in *Uncle Tom's Cabin*. In 1907 she entered vaudeville, giving an imitation of Harry Lauder and singing several songs. She appeared on the Orpheum Circuit, then in the Keith and Proctor houses and, finally, under William Morris. In 1910 her first work in musical comedy, with Richard Carle in *Jumping Jupiter*, was a big success; she went from there to the *Follies Bergere*, which preceded her engagement at the Park. Her winsomeness has won her a sure place in the estimation of American theatregoers.

ATWELL.—Many people on witnessing the performance of *Bought and Paid For* at the Playhouse leave the theatre with the impression that William A. Brady has a real Jap in the cast impersonating the serving man who appears in the first three acts; they believe that he has assumed the name Allen Atwell to conceal his identity. The actor, as a matter of fact, is a young American whose gift of playing foreigners is little short of marvelous. Before coming under Mr. Brady's management, Mr. Atwell appeared in vaudeville in the West in a one-act melodrama called *The Code Book*. In this he took the part of a Japanese spy, who, when apprehended, disguised himself as a Filipino and so escaped. The characterizations were so perfect that the press lauded the young man's work everywhere he went. Such acting shows a wonderful mastery of his art.

LA FOLLETTE.—Fola La Follette, who has not given up acting since her recent marriage to the playwright, George Middleton, and is now playing with Frank Reicher in *The Scarecrow*, spent the Summer in Europe, where her study of the conditions of the drama in Russia, Germany and France has given her

deep conviction concerning the drama of her own country. Miss La Follette belongs to the element of the stage made up of people who have had all possible educational advantages, and has a set purpose in electing the theatre as a vocation. In her study of foreign drama she has noted the gradual disappearance of the old hackneyed form of triangle play, and the coming in of the drama which presents a section of life with some sociological feature emphasized. Miss La Follette believes that the unrest among American theatregoers manifested by the springing up of the drama leagues in the different cities indicates that America is ready for the change by which our drama will keep abreast of and have a direct bearing on the economic and political needs of society.

TALIAFERRO.—Mabel Taliaferro is back in town, after a rest of more than a year, and is soon to star under the joint management of Joseph Brooks and Klaw and Erlanger. She has the role of a young Irish girl in a new comedy called *The Penny Philanthropist*. Her rehearsals are to commence soon. Miss Taliaferro has abandoned her attempt to be called something which every one would pronounce correctly.



Barony.

ADELAIDE NOWAK

An adoring public always clings to the name it learns to associate with its idol when its adulation begins. So Nell is a myth, and Mabel Taliaferro, however contorted in pronunciation, is a sweet reality.

MORTON.—None sing so well in *The Wedding Trip* as Dorothy Morton in the role of Felix's mother, Celeste. Miss Morton's perfect vocalism is so rare in comic opera as to make the younger generation, which knows nothing about stage history, wonder where she came from. Her record in comic opera is a most enviable one, and her most notable opportunities came in *The Geisha*, and Miss Morton fulfilled them in her customary finished manner.

THE LOST EWE.

Gabriel Trarieux has adapted Balzac's novel, *Le Curé de Village*, into a three-act drama called *La Brebis Perdue*, and it was produced at the Théâtre Français on Dec. 7, with Madame Bartet in the leading role. Veronique, the heroine, after marrying a decrepit old banker of Limoge to please her parents, found him a most unsatisfactory husband. She refused the advances of the Attorney-General de Grandeville, however, and was considered a model of propriety, although she was really planning to elope with Jean François Tascheron, a young workman whom she had long loved. To finance the elopement Jean murdered a miser and stole his money. Detected and apprehended, he refused to obtain leniency from the jury by telling his motive and was sentenced to death, although all the women of the village suspected the reason and sympathized with him. Nobody suspected Veronique, however, until Jean committed suicide in his cell, and she made a public confession. At the same time, the banker died of apoplexy, and Veronique, bereaved of husband and lover, devoted her life to charity after obtaining absolution from the village curate.

A SHUBERT FLORAL DINNER.

Andrew Freedman entertained Lee Shubert at the Hotel Knickerbocker on Dec. 17, by a dinner, the unique feature of which was the decoration of the oval table about which the forty guests were seated. In the centre was a sort of sunken garden, with little pebbled paths leading to six miniature reproductions of the entrances of as many Shubert theatres. The garden was filled with lilies of the valley.

HENRY ARTHUR JONES HERE.

Henry Arthur Jones, the English playwright, arrived last Wednesday from England on the *Olympic*. He brought the manuscripts of two plays with him, one of which is ready for production except for the choosing of a name. Others on the same boat were Charles W. Clark, an American singer, Vanni Marcoux, baritone, and Lhevinne and Backhaus, pianists, all of whom will appear in the city this winter.



THE MATINEE GIRL



THESE are their New Year resolutions as they made their vows in my hearing: Lillian Russell: "I will accept all that happened in 1911 as lessons for my uplifting, and try to be a worthy messenger of the work begun 1912 years ago."

Susanne Westford: "I intend to learn by listening. We lose a great deal by interrupting."

Maude Odell: "I shall not make a single complaint. When conditions surrounding me are not what I should like I shall think of some one who is worse off."

William H. Crane: "I shall keep on just as I have been doing, attending to my business, respecting my business so that it will respect me."

Wilton Lackaye: "I am through playing bad plays. I shall advise my son not to be an actor."

Mabel Taliaferro: "I suppose I shall have to do as mother wishes, wear high shoes and rubbers so that I won't take cold, but I do hate high shoes and rubbers."

Julia Dean said she wouldn't make any New Year resolutions because if she did she would be sure to break them. "If I don't make them I will be more likely to keep them," she said with a firm belief in innate human contrariety. With this view Maude Odell expressed profound disagreement. "I believe in New Year resolutions, and always make and try to keep them," she said. "When our shoes begin to be worn we send them to be repaired, don't we?"

Edmund Breese's annually repeated resolution recalls John Mason's "Don't bunch your vices. Have one at a time if you like, but don't bunch 'em." Mr. Breese says: "I resolve never to drink when I'm out of a job."

If Maude Adams had lengthened her Peter Pan query to "Do you like fairy tales?" the success of Kismet would have been the answer. We do like fairy tales sumptuously mounted, masterfully staged, poetically and powerfully acted, and produced in such tempo that there is never a halt for breath nor time



WILLIAM H. CRANE AND SON OF COLONEL THURSTON BALLARD OF LOUISVILLE, KY.

to say nor think, "It's only a play." As Hajj Otis Skinner has come into his long deserved prominence, Rita Jolivet, who plays his daughter, is an English girl of talent and a lithe brunette beauty that prompts recollections of the lamented Marie Booth Russell.

John E. Hazard's last book, which by its title, "Verse and Worse," disapproves the theory of the universal actorial vanity, I have seen on the dressing-tables of several members of the profession since Santa Claus paid his annual visit. The stage lends encouragement to its poets. It hasn't many.

William H. Crane, had he not been chosen for the

stage, might have been a school-master. "Although I haven't any, I like children," he is in the habit of saying. "I like to hear them talk and get their point of view and, when it's wrong, change it." The photograph of him reproduced on this page shows him during a morning lesson on the meanings of life amidst ships of an ocean liner. Much interest is being expressed in the special matinee Mr. Crane has arranged for Friday, Jan. 12, of The Pool of Fortune. Miss Morton, the author, and the star, want by this special production to test the alleged fickleness of public taste. For the play, produced at the Fifth Avenue Theatre fifteen years ago, was one of Mr. Crane's wealth-producing vehicles.

They do say without fear of successful contradiction that Eva Davenport bedewed the rails between New York and Chicago with her tears.

Her daughter's report confirms the story of the emotional downpour. "Mother left two days before Christmas, torn from the bosom of her protesting family by cruel managers. But managers will be managers." Her grandson, aged one eventful year, declined to be interviewed, but wept in sympathy.

Those anxious folk who think that stage children become little men and women through aping their elders, will have no fears on that score if they go to a Stage Children's Christmas festival. If the small actors suggest under sized men and women while taking part in the stage performance they resemble Plutus during battle when the distribution of gifts begins.

They danced around the four trees at the New York in a greedy tumult, until Willette Kearsaw, a lovely feminine Santa Claus in pink mulle, looked tearful and a black eyed actor lost his temper.

"You little ruffian!" he admonished a tiny supplicant Thespian. "You've both arms full of gifts and you're back the third time. Get out of here, John D. Rockefeller."

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

January 3.

ARTHUR FORREST, the well-known legitimate actor, who this season made his debut in comic opera, appearing with Kitty Gordon in The Enchantress.

JOSEPHINE SHERWOOD, who used to play ingenue roles, last seen in The Call, early in 1910, but who is now Mrs. Shelley Vaughn Hull, and, apparently, retired from the stage.

FULLER MELLISH, the excellent English actor, this season playing Father Hervey in Rebellion, with Gertrude Elliott.

FRANCES COMSTOCK, for many years a member of Charles Frohman's attractions; this season with John Drew in A Single Man.

JOHN PRESCOTT, for several years stage-manager with Robert Edson, appearing with that actor in Where the Trail Divides, The Cave Man and The Arab.

CAROLINE NEWCOMBE, who is recalled with the New Theatre company in Strife, The Witch and Sister Beatrice.

JOHN CRAIG, whose popularity with Boston theatre-goers is second to none, and who has directed his own stock company in that city for some years.

GEORGE RICHARDS, now playing his second season as Frederick Smith in The Girl in the Taxi.

January 4.

BLANCHE WALSH, who is now playing her first season in vaudeville, presenting the sketch, The Thunder God.

LOUIS SIMON, who was recently highly successful in The Wife Hunters, at the Herald Square Theatre.

CHARLES BALSAR, who since his association with the New Theatre has played in When All Has Been Said, The Fourth Estate, Jessie Bonstelle Stock, The Affair in the Barracks, and now with Nazimova in The Marionettes.

ADELAIDE BARRETT, who is now in her second year in the role of Natalie Moncreff in The Concert.

VANDERHEYDEN FLYER, who stepped into the shoes of John Corbin as literary director of the New Theatre.

ETHEL DOVEY, who was last seen on Broadway as Fleurette in Alma, Where Do You Live? at Weber's Theatre.

HENRY LEHMAN, for some time stage-manager with various Lew Fields attractions, the most recent of which was The Wife Hunters.

LOTTIE VERNON, a well-known figure in various Broadway musical comedies, chiefly of the Ziegfeld school.

EVERETT BUTTERFIELD, who is extremely popular in stock company circles, and who only a fortnight ago joined the Olympic Theatre Stock, Cincinnati.

January 5.

JACK NORWORTH, lately seen as co-star with his wife, Nora Bayes, in Little Miss Fix-it, and who is now a vaudeville headliner.

PAMELA GAYTHORNE, seen earlier in the season in Thy Neighbor's Wife, and who lately opened in The Bird of Paradise, John Cort's latest production.

ETHEL CADMAN, happily recalled in The Arcadians, very recently seen in The Three Romeos, and now with Donald Brian in The Siren.

CHARLES MORRISON, at present appearing on tour with John Hyams and Lella McIntyre in The Girl of My Dreams.

GERTRUDE RIVERS, now in her third consecutive season as second woman of the Crescent Theatre Stock, Brooklyn.

EMMA SALVATORE, now in her third consecutive season as second woman of the Princess Theatre Stock, Des Moines.

DAVID BISHAM, famous in the concert and grand opera world.

MAGGIE FIELDING, the inimitable Irish character actress, who will never be forgotten for her work in the sketch, The Man Up Stairs.

CORA WITHERSPOON, recalled in stock in New Orleans, St. Louis and Milwaukee, and who is now playing her second year in The Concert.

ERROLL DUNBAR, for six years appearing as Sherlock Holmes and as Mephisto in Faust.

January 6.

ADELINE GENE, the famous dancer, who has lately charmed us in The Soul Kiss, The Silver Star, The Bachelor Belles and in vaudeville.

LEO DITRICHSTEIN, whose work as Gabor Arany in The Concert has added immeasurably to his popularity and professional distinction.

HENRY E. DIXON, recently seen with Mrs. Fiske in Becky Sharp and Mrs. Bumpstead-Leigh, and in the starcast of Pinafuro.

MORTON BELTEN, for many seasons prominent in attractions bearing the Frohman stamp, this season with Billie Burke in The Runaway.

MILWARD ADAMS, prominent in Chicago stage affairs for many years, chiefly through his long managerial association with the Auditorium there.

JOSEPH MEDILL PATTERSON, who is making an impression as a playwright with ideas, author of Rebellion, and co-author with Harriet Ford, of The Fourth Estate and A Little Brother of the Rich.

ARTHUR HORNBLLOW, who combines the duties of author, dramatist and dramatic editor.

January 7.

CHARLES KLEIN, whose latest play, to be produced on

Broadway in the Spring, is entitled The Outsiders.

GEORGE BRONSON HOWARD, who has been quite fortunate in his initial bid for playwright honors, author of Snobs, in which Frank McIntyre is starring.

HENRY FEARING, who in Robert Mantell's support has played Claudius, Priar Laurence, Antonio, Tresselt, etc., and who is this season in The Concert.

HENRY BERGMAN, who has played many French, Spanish and Italian roles in his time, lately seen at the Globe with Valeska Suratt in The Red Rose.

January 8.

AUGUSTUS THOMAS, who will probably have a new play ready for production soon, his latest being As a Man Thinks.

GRACE VAN STUDDINGHOOD, who is having a highly successful road tour this season in her vehicle of last year, The Paradise of Mahomet.

WALTER EDWARDS, formerly most popular as a stock leading man, and lately seen in The Lion and the Mouse, The Third Degree and with Margaret Illington in Until Eternity.

January 9.

E. S. WILLARD, the eminent English actor, who seems steadfast in his determination to seek the seclusion of private life, not having appeared on the stage since 1905, more's the pity.

EDITH SWANN, who has gracefully outgrown children's parts, lately seen in the title-role in Polly of the Circus, though her most recent work has been in Frederic Thompson's production of Graft.

JACK RYAN, another youngster who has developed into a clever young juvenile actor, at present playing in The Pink Lady, in the company which was originally destined to play before London audiences.

THOMAS H. WALSH, whose name generally adorns a Savage play-bill, and who is now filling his second season in Excuse Me.

CARRIE CLARK WARD, who has played many character roles in her time, chiefly in stock, being most popular with Los Angeles and Kansas City theatre-goers.

ALBERT J. MACQUARRIE, one of the five well-known MacQuarrie brothers, each of whom is rapidly coming to the front in Eastern theatricals, after a long apprenticeship in their native West.

WILLIAM PARRY, who upon many former occasions has been impresario of the Parry Opera company.

JOHNSON BAINCOB.



ARTHUR FORREST



PAMELA GAYTHORNE

THE LONDON STAGE.

Fagan's Dramatization of Bella Donna Produced; Finely Acted and Beautifully Staged—Melodrama Prevalent.

LONDON, Dec. 16.—James Bernard Fagan's dramatization of Robert Hichens's *Bella Donna* was welcomed by a large and enthusiastic audience at the St. James on Dec. 9. The work, so far as the action goes, could, of course, be made into nothing but melodrama, as Hichens's novels seem to admit of no other dramatic treatment. There is, however, a great deal of the flash and old-world mystery about the Nile country, and this has been successfully transferred to the stage from the book. The pathology which the novelist indulges in cannot be put in dramatic form, and so the play loses where the original gains. The story is more or less familiar, due to the extreme popularity of the book. Mrs. Chepstow, whose past has carried her from her own class of society into the disreputable demi monde, falls violently in love with the Hon. Nigel Armine. He is cautioned against her by a firm and old friend, Dr. Meyer Isaacson, whom he consults in his rooms in London. Nigel is so infatuated with the woman, however, that he departs with her for Egypt, after marrying her. There Mrs. Armine becomes bored, and is hopelessly attracted by a sensuous Egyptian of great wealth, Madmond Barondi. He has her code of morals, and finally puts the scheme into her head of gradually getting rid of Nigel by putting sugar of lead in his coffee. Her animal intoxication for the scoundrel makes her consent. Dr. Isaacson's suspicions have been aroused by two conflicting letters, and he comes to Egypt and makes his way to the dahabeah, the pleasure-boat on which the Armines are living. An ignorant American doctor is with Nigel, and attributes his illness to sunstroke. This scene, in which Isaacson's suspicions are confirmed in finely written, and should not have followed the book in making the woman admit her guilt to the Jewish doctor while under the influence of a sleeping draught. He threatens the woman, and gains complete charge of his friend. The doctor in the last act tells Nigel of Mrs. Armine's treachery, and Nigel turns upon him in the most poignant moment of the play. When he has heard the truth from her own lips he turns back to Isaacson. The woman is determined to go to her lover, Barondi, who turns her down in a furious outburst. Having lost everybody, she goes into the night of Egypt. Sir George Alexander as Dr. Isaacson does some of the best acting of his career. He makes the doctor a living figure of the determined quick-minded Hebrew. Mrs. Patrick Campbell as Mrs. Armine gives a finished performance free of theatricalism, and made the animalistic woman possible in creating a small pity for her. Charles Maude was excellent as Nigel, especially towards the end of the play, while Charles Bryant's Barondi was a strong depiction of the degenerate Egyptian lover. Shiel Barry deserves mention for a fine impersonation of an oriental servant, gliding and suave. Athol Stewart was Dr. Hartley, and the rest of the cast comprised Herbert Ren. G. Trevor Rolter, Alfred Harris, Harold Holland, Mary Grey and Lydia Branscombe. Joseph Harker, the scenic artist, merits commendation for the scenes depicting the Nile country.

A new play in two parts and six scenes by Ronald Grahame was presented Dec. 11 at the Royal, Woolwich. Wanted By the Police gives the actor-author an opportunity to appear in five different disguises, and there is enough melodramatic incident to keep the auditor, on the *qui vive*, and there is also broad humor. Richard Crawford, a bank manager, who has misappropriated funds, resolves to make his getaway and at the same time revenge himself on his clerk, Philip Stanhope, who has married the girl of Crawford's choice. Crawford sends the bridegroom a wedding gift of stolen bonds, and Stanhope is found by the police with the goods on him, and sentenced to five years' imprisonment. The remainder of the play is taken up by the attempts of Crawford to gain possession of Stanhope's wife, the continual frustration of his plans by the versatile Nunky Snarl, and the final vindication of the innocent Stanhope. Edward Vivian was the Crawford, Otto Minster the Stanhope, and Eirene Douglas the wife. Herbert J. Watson does fine work as Jasper, the confederate of Crawford, and Frank Ross is capable in a character part. Mr. Grahame has an amusing role as Nunky Snarl, and displays his usual mastery of makeup.

The Dickens Repertory company produced *Barnaby Rudge* at the Broadway, New Cross on Dec. 11. The adaptation was made by Walter Frederick Evelyn, and is considerably modernized. Bransby Williams appears as the half-witted Barnaby, and his characterization is worthy in many respects, as all his Dickens impersonations are. He is, however, too mature for the role, which is usually acted by a woman. In spite of his art, Mr. Williams is unable to submerge his full-grown body and mind in his delineation. E. Lewis Winn as Sir John Chester is polished, and Thomas L. Adamson as Mr. Haredale is powerful. Frederick T. Harry as the father gives a strong character study, and the same may be said of Frank Staff as Simon Tappertit and Frederick Lawson as Gabriel Varden. Mrs. Alfred B. Cross as Mrs. Rudge gave a pathetic impersonation of great appeal, and Violet Cuddon and Bessie Mapley appeared to advantage as Emma Haredale and Dolly Varden. Others of merit were Guy Hinglis, Augustus J. Chinnery, Herbert Mason, Walter Rexter and Harry H. Pearce. The mob-scenes were well handled.

A Mormon melodrama, *Through Death Valley*, was produced for the first time in London at the Shakespeare Theatre, Clapham, on Dec. 11. The subject has been treated before in The Danites with considerable popular success. An elder in the Mormon church, Noah Catchpole, shoots the wife of his cowardly son Isaac, so that a match may be made

with Bess Hamilton, an English girl who has been lured to Utah on false pretenses, and whose father was killed in the first act, after making a huge fortune in mines. Bess has been befriended by Jack and Jim Myddleton, brothers. She is in love with Jim. His brother is shot down by Isaac; Bess is abducted, and Jim swears vengeance on the Catchpole family. He finds them, and does away with the son after rescuing a small child he has thrown over a precipice. Jim, however, is captured by the confederates of the elder and bound hand and foot against a tree to await death by the bite of a rattlesnake tied up a few inches before his face. He is rescued in time by a faithful Indian, and then the parties repair to Death Valley. Here a final plot is made to entrap Myddleton by a false truce, but in the end Noah is killed, and virtue is triumphant. It is the wildest west kind of play, and is performed by Louis Hector as Catchpole, a noteworthy study, and Jack Fortescue as Jim arouses much enthusiasm. Enid Edoni is the Bess. Others in the play are Frank Mormon, Arthur Eastcourt, Arthur Gordon, Frank Bertram, Brian Daly, who is very good, Peter Gardner and Winifred Hayeme.

On Dec. 2 Mme. Lydia Yavorska revived Gorki's *The Lower Depths* at the Kingsway. The play concerns the dregs of society, and shows how they possess still enough humanity to be sympathized with. It is realistic to the last degree, but possesses little story. The cast was unusually competent, and presented the gruesome details of the drama with great force. Mme. Yavorska acted the unfortunate Nastya, a combination of impulse and dreams, with great subtlety. Holman Clark was excellent as the philosopher Luka, who utters the philosophy brought forward by the playwright.

Vincent Cline, O. P. Heggie, Frances Wetherall, J. H. Brewer and Richard Nevills bring out the elemental qualities of their roles with fine success, while Clare Greet, Lewis Willoughby, Sidney Teversham and Jean Bloomfield lifted the play momentarily out of its sordidness. Haldee Wright, whom America saw as the painted lady in *The Passing of the Third Floor Back*, gave a poignant picture of a pathetic figure who is dying, having lived in misery always, and yet clinging to life.

A curtain-raiser, *Tuppence, Please*, was put on Dec. 9 at the Royalty, where *The Honeymoon* is playing, and proved to be a sketch presented at the Tivoli some time back. It concerns the telephone complications of a London hotel. It was energetically played by Margaret Moffat, Stanley Logan and Wilfred Shine.

Tschen Kowski ballet *Le Lac des Cygnes* was given Nov. 30 by the Russian ballet at Covent Garden. Mme. Khelessinska and M. Nijinsky appeared to good advantage, as did M. Grigoriev and Mlle. Astafieva.

Faust was effectively given Dec. 1 at the London Opera House with Harold in the title-role, Vallandri as Marguerite and Combe as Mephistopheles. Rigoletto has been repeated with Renaud, Harold and Lyne.

Koenigskinder was produced at Covent Garden on Nov. 27, with Otto Wolf and Frau Gura-Himmel in the title parts. The original drama was played at the Court, Oct. 13, 1897, by Martin Harvey and Clasic Loftus. The opera was well received. Covent Garden closed its autumn season Dec. 9.

Monna Vanna, the Mactelerlinck play which was barred by the censor in London, was given at the Gaiety Theatre, Dublin, on Dec. 4 by members of the Irish Players' Club.

Leah Bateman-Hunter, who played at the New Theatre in New York for two years, made her first appearance since her return to England at the Lyceum Club in Piccadilly on Dec. 5. The playlet, *The Anniversary*, by M. Stanley Clark, was presented. The story tells of how a wife prevented a discharged employee of her husband's from killing him by feigning illness to get rid of the husband while she dissuaded the man from his intention. Miss Bateman-Hunter's role was short, but afforded her some opportunity to display her emotional power. Kenyon Musgrave and Benedict Butler completed the small cast. Miss Bateman, Miss Bateman-Hunter's grandmother, who trained her for the stage, was present.

JASPER.

ORDINANCE FOR STANDING ROOM.

The Board of Aldermen on Dec. 12 passed Alderman Frank Dowling's ordinance, changing Section 762 of the Greater New York Charter, and making it possible for the theatre to allow persons to stand back of the seats hereafter. The ordinance also changes the ruling of the Appellate Division of the Supreme Court, which upheld the law forbidding standees in theatres. It specifies that "any number of persons or rows of persons" may stand back of the orchestra seats, providing that a space of six feet be kept clear when the aisles are sixteen feet wide or less, and a clear space of ten feet when the aisles are more than sixteen feet wide. Only one row of standees will be permitted in the galleries, and no person may stand at the head of an aisle.

The recommendation was made to the board last March, but as that was the time of the Ashe Building fire disaster in Washington Square, the matter was postponed until public opinion should die down. The ordinance is now awaiting the approval of Mayor Gaynor. Managers of theatres are naturally concerned as to the outcome, as attendance has considerably diminished since standing room was prohibited. The law has been rigidly enforced everywhere, but in the Metropolitan Opera House. Newspaper reporters wearing a fire badge have been the only people besides ushers and policemen who have been allowed to stand since the law was made.

STAGE CHILDREN'S FESTIVAL.

Christmas Celebrated at the Criterion Theatre.

All the stars to-be swung out of their orbits on the evening of Dec. 24, to appear in a galaxy at the Criterion Theatre for the annual festival. Many years ago this celebration was inaugurated by Tony Pastor and "Aunt" Louise Eldridge, who decided that stage children ought to have their own Christmas tree. The present promoters are Bijou Fernandez, president; Kate Douglas Wiggin, honorary president; William Harris, manager and treasurer, and Joseph Plunkett, director. After Mr. Harris, Miss Fernandez, and the Rev. Thomas Slicer had made a few remarks concerning the felicity of the occasion, the real programme began, for which everybody was waiting. During this entertainment no grown-up was permitted on the stage, except in an obviously accessory position.

There were three one-act plays, one by Catherine Chisholm Cushing, and one by Augustus Thomas. Five small persons presented Mrs. Cushing's play, *The Unbeliever*; three more did *The Holly Tree Inn*, by Mr. Thomas, and others took part in a satire on *The Pink Lady*. In this satire Jesse Spitzer sang the "Beautiful Lady" waits to Gertrude Lane's spirited violin accompaniment, while Bessie Andrews did some dancing that would teach Terpsichore a thing or two. Helen Chieffo and Helen Millington eloped to *The Holly Tree Inn* at Gretna Green with eminent success.

The rest of the programme was varied. Percy Helton, from *The Return of Peter Grimm*, sang and danced. Juliette Shelby, from *The Littlest Rebel*, led her sister out for a scene from *Twelfth Night*. Sidney Ray Melvin, known for his work last Spring in *Lights of London*, acted as announcer for the programme. Ruth Wells impersonated Ina Claire, the Quaker girl, which Miss Claire, who is also an impersonator, must have enjoyed. Mildred Kerper gave several songs in character. Anna Welsh played a harp several sizes larger than herself. Ynez Seabury, the tiniest of the lot, recited a plaintive poem about the sad life of a financier's daughter, who could not slide down banisters and play in the street with the janitor's daughter. Kenneth Casey exhibited himself as a cornetist with a really artistic soul, for he appeared clad in gorgeous yellow satin. Later he returned to warn the incautious of one Jimmy Valentine, who might do almost anything if he got a chance.

The programme closed with the dance of nations, easily distinguishable by the costumes of the dancers. The Entwistle sisters did the Highland sword dance, and Margaret Notworthy upheld the honor of the Stars and Stripes.

When the entertainment was over the company of youngsters repaired to the concert room of the New York Theatre for a banquet, and the affair had the usual order prevalent at midnight feasts for the young. Afterward Santa Claus stripped a large Christmas tree of its gifts and distributed them among the children, all of whom were overjoyed at this stage of the game, as all of them were munificently remembered.

MUSIC SCORE SENT BY TELEGRAPH.

When the concert master of the orchestra with Marie Cahill in *The Opera Ball* discovered, in Toronto Christmas morning, that the entire score of the operetta had been lost, frantic efforts were made to replace it. It was too late for a duplicate copy from New York to reach Toronto in time for the performance in the evening, and a proposition was made over the long distance telephone to the publisher, Max Dreyfus, in New York, who agreed to transmit the entire score by wire. John J. Donnelly, the manager of the company, engaged the telegraph line from New York to Toronto, and the task began. Josiah Turo, conductor of the company's orchestra, sat next the operator on the other end and translated each page of copy into its musical language as it was turned over to him. The work lasted several hours, but was completed in time to save the performance. The score was played by violins with piano accompaniment. The use of the telegraph line entailed great expense. Twelve thousand words were transmitted.

SOTHERN ON SHYLOCK.

E. H. Sothern has taken occasion to reply to numerous objections from prominent Jews in this country concerning the production of *The Merchant of Venice*. The actor declares that Shylock is a Jew, but not the Jew. He was never created as a type of the entire Jewish race. For one thing his unhappy domestic life is certainly not characteristic of the nation. On the other hand, Shylock is no blacker in disposition than the Christians who tormented him, and who in breeding and education were supposed to be gentlemen. If Shylock is a libel, then *Macbeth* and *Richard III.* are much worse.

FUNERAL OF WRIGHT LORIMER.

The funeral of Wright Lorimer was held in the town hall at Dana, Mass., on Dec. 27. The services were conducted by Mrs. Annie P. Bailey, pastor of the Universalist Church at North Dana, and were of the simplest character. Burial was in Brown Cemetery in Dana, in a lot purchased by the actor five or six years ago. Friends of Lorimer's boyhood attended the funeral.

THEATRE FIRE AND PANIC IN MEXICO.

In a fire which completely destroyed the Aransazau Theatre, in Aransazau, Mexico, on the night of Dec. 24, four persons were trampled to death and twenty-five others were seriously injured. The place is a small mining town.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published every Wednesday in New York

Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON President

HAROLD W. CHAPMAN Sec'y and Trans.

LYMAN O. FISKE Manager

145 West Forty-fifth Street, New York

Telephone—Bryant 8360-8361

Registered Cable Address "Dramirror"

Chicago Office, Grand Opera House Annex

123 North Clark Street

Otis L. Colburn, Representative

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three

months, \$1.00. Foreign subscription, one year,

\$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-

Page, \$35.00; Half-Page, \$65.00; One Page,

\$125.00. Classified Rates on Request.

SUMURUN TO BE PRODUCED.

In addition to producing plays for The Little Theatre, now being built on West Forty-fourth Street, Winthrop Ames will make productions of plays for the ordinary sized theatres. He will first bring to America, for a limited engagement, Professor Max Reinhardt's complete company and production of Sumurun, the extraordinary wordless play with music from the Deutsches Theatre in Berlin. The twenty-five principal artists will sail for New York on the Lusitania on Dec. 30, and the first performance will be given on Jan. 16. Professor Richard Ordynski, Professor Reinhardt's personal stage director, is coming to direct the production here. The scenery, properties and costumes entire, after designs by Ernst Stern, will be brought over for the American engagement.

Sumurun was originally called a pantomime, but the critics of Berlin and London declared that it transcended pantomime and was in reality a new form of art expression—"a revolution in theatrical art," as they called it. It is a tale out of the very spirit of the Arabian Nights, a story of love, humor, tragedy, and fancy founded on a scenario by Friedrich Frezza, amplified, built up by Professor Reinhardt himself, Reinhardt's imagination and genius have pressed into service in Sumurun all the arts except that of literature—he has no need of words in telling the story. The action conveys the story without the need of a word—indeed, speech would shatter the exotic realism of the play.

To the infinite variety and blend of color, movement, and gesture is added the constant accompaniment of music. The score was written by Victor Hollaender, the German composer, who is now in this country for the purpose of rehearsing and conducting the full orchestra required. Sumurun ran for two seasons in London, first at the Coliseum and then at the Savoy Theatre, and was performed at both of Professor Reinhardt's Berlin theatres, the Kammertheater and the Deutsches Theatre, before going to London. It is hoped Professor Reinhardt may be able to come to New York for the first presentation in this country of Sumurun after he has finished with the production in London of The Miracle, one of the recent plays he has staged according to his advanced views of dramatic art.

Among the twenty-five artists whom Mr. Ames is bringing over for the American engagement are Leopoldine Konstantin in the part of the beautiful Slave of Fatah Enchantment, Camilla Eibenschuetz, Eduard Rothaus, Paul Conrad, Werner Lofa, and Ernst Matray.

LOUIS MARTIN IN TROUBLE OVER CABARET

Police Captain McElroy summoned to court on Dec. 22 Louis Martin, the Broadway restaurateur, to defend his right to give cabaret shows without a concert or a theatre license. These shows are given the after-theatre patrons on a large rug, on the fourth floor of the restaurant. Counsel for Mr. Martin maintained the law was not violated, inasmuch as no stage or curtain was used and no admission charged. Magistrate Barlow adjourned action till Jan. 8, and asked that briefs be submitted.

EDSON—SEGER.

Constance Edson, daughter of Dr. and Mrs. Tracy Edson, was married on Dec. 22 to Charles L. Seger, Jr., at her brother's home in East Fifty-fifth Street. Miss Edson has been a pupil on the violin in the

Paris Conservatoire, and made her professional debut on Dec. 4 at the concert of eighteenth century chamber music, given by Arthur Whiting at Rumford Hall. The bridegroom is a graduate of Harvard and a composer of note, his songs having occupied an important place in singers' programmes in New York.

MME. NORDICA AND THE SOCIETE.

Madame Lillian Nordica has joined the list of singers who are refusing to comply with the demands made upon them by the Société de Compositeurs in the interest of foreign composers. Shortly before her appearance with the Philharmonic Orchestra in Carnegie Hall recently her secretary, Romayne Simmons, was approached by an agent of the society, who asked for \$5 for the use of Debussy's Mandoline, announced as one of the numbers on her programme. Payment of this was agreed to under protest.

Mr. Simmons sent a letter to Mr. Robillard, the American representative of the society, in which he said:

"While I can fully see the justice of a royalty being paid for the performance of an operatic composition, I do not for a moment acknowledge your right to demand any sort of fee for the public rendition of a song which you publish, apparently for the sake of selling copies. As a matter of fact, if there is a financial obligation between the composer and the performer, it is on the part of the composer, who is enabled to sell his song only by having it heard in the proper surroundings and through the medium of artists."

Madame Nordica will hereafter sing no songs by composers who demand royalties.

A CORRECTION.

It was erroneously announced in the last issue of THE MIRROR that Kitty Gordon had charge of the Beauty Booth at the Professional Woman's League Bazaar, at the Waldorf-Astoria, assisted by Amelia Summerville. In justice to Miss Summerville it must be said that she had devoted nine weeks of conscientious labor to that particular department of the fair, and that she had complete superintendence of it, and had as assistants many distinguished actresses, not, however, including Miss Gordon.

NEW MANAGER FOR VANITY FAIR.

Harry Mountford has become the new manager of Vanity Fair, the well-known weekly.

He was the founder and first and only editor of the *Player*, which was a well-known theatrical publication. His intimate knowledge of the theatrical and vaudeville situation in the publishing business should prove of great value to the paper, which now comes under the new management. The first issue under the new régime will be issued on Saturday, Dec. 30.

GOSPEL.

In the company to support James O'Neill in the tabloid form of Monte Cristo, which he will play on the Orpheum Circuit, will be James O'Neill, Jr., the veteran actor's son.

Gus Sohike has just returned from Chicago, where he launched Lew Fields's Hanky Panky at the American Music Hall. Mr. Sohike has been engaged to stage the new productions for Weber and Fields, which will open soon on Broadway, also making three new productions for the Shuberts and the Winter Garden.

At William A. Brady's Playhouse last week there were four matinee performances of Bought and Paid For—Monday, Wednesday, Thursday and Saturday.

Earl Dean is working with Jack Foley this season in a singing and dancing act on the Quigley Circuit.

Governor Dix and Judge Alton B. Parker occupied a box last Friday night at George Arliss's performance of Dismal at Wallack's.

After a successful tour of Long Island, playing benefit dates for churches and societies, Elizabeth Kingston Entertainers will be entertained during the holidays by the manager, at Kingston Villa, Rockville Centre, L. I. Miss Kingston on several occasions, by urgent request, has permitted members of her organization to appear in vaudeville acts and sketches at picture houses on the island.

On Friday afternoon, Jan. 12, William H. Crane will give a special performance of Martha Morton's comedy, A Fool of Fortune, at the Garrick Theatre. This play was produced by Mr. Crane at the Fifth Avenue Theatre in 1896 and achieved one of the greatest successes of his career. The company assisting Mr. Crane in this performance will include Florence Rockwell, Mabel Bert, Lorraine Frost, Stewart Baird, Percy Brooke, William W. Jefferson, Harry Harwood, Theodore Marston, and L. E. Woodthorpe.

Valerie Bergere is just starting on another tour of the Orpheum Circuit with two plays, Judgment, by the late Victor H. Smalley, and She Wanted Affection, by Edgar Allen Wolf.

Alexander Carr was out of the cast of Louisiana Lou in Chicago recently on account of illness. His part was played meanwhile by Samuel Liebert.

Offers invited. Katherine Rober, care MIRROR.

NEW THEATRE SALARY ABSCONDER FREED

Sentence on Walter J. Bullwinkle, the bookkeeper of the New Theatre, who absconded with about nine hundred dollars in July, 1910, was suspended by Justice Blanchard in the Criminal Branch of the Supreme Court on Dec. 22. The young man's record was found to be spotless by probation officers, and no reason could be given for his breach of trust. Directors of the New Theatre asked that Bullwinkle be given another chance, and were instrumental in securing a position for him. Justice Blanchard said to the young man:

"I want you to pay back that money just as soon as you can. I want you to make it your duty to do so, and I believe you will, for what I have learned of you in my investigation I do not believe you will have a moment's peace until you do."

Bullwinkle, who is twenty-two years old, came to this country from England in 1907 and obtained employment as a bookkeeper with a commercial house in July, 1909. He went to the New Theatre, and remained there until about a year ago, when one Saturday morning he drew \$1,000 from the bank to pay the employees. He gave out a little more than \$100 of this amount and then disappeared. He was arrested on Nov. 22 in Chicago and indicted by the Grand Jury for grand larceny, and when brought before Justice Blanchard pleaded guilty.

VAUDEVILLE HOUSES.

Alhambra.—Edmond Bruce and company, Fox and Millership Sisters, Belle Blanche, the Little Stranger, Musical Outing, Howard and Howard, Delmore and Lee, Moore and Mauger, Robert De Mont Trio.

Bronx.—Joe Howard and Mabel McCane, Emma Carus, Dinkelapfel's Christmas, Great Howard, Lindy Ward Brothers, Rayno's Docks, Avery and Hart.

Colonial.—George Lashwood, Marquard and Kent, McConnell and Simpson, Lyons and Yocco, Dewitt, Burns and Torrence, Jane Courthope and company, Synthe and Hartman, Jarro, Adair and Dahn.

Fifth Avenue.—Carrie Dehlar, Bert Leslie and company, Spink and Welch, Jack Wilson and company, Silvers, Melnotte Twins and Waldorf Boys, Paul LaCroix and company, Frey Twins, Waters and Waters.

Hammerstein's.—Adele Ritchie, Frank Bush, Eddie Leonard and Mabel Russell, Trivette, Belle Baker, The Hold Up, Barnes and Crawford, Black City Quartette, Connolly Sisters, Aerial Bartlett, Harry Thriller, Rice and Clark, James Ackerman.

Orpheum.—Tommy Tucker and Dor, Charles E. Evans and company, George Primrose and Boys, Lolo, Charles Abner Troupe, Nellie Nichols, Goldberg, Four Baris, Richards and Montrose, Tanaksh.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Aequith, Mary, Alice Adams, Pearl Abbott, Mabel Aldrich, Margie Adams, Belle, Carrie, Marion Bradbury, Louise Brownell, Clara Bertrand, Marion Benson, Mrs. Alice W. Bentley, Nena Blake, Ada Boswell, Arline Bennett, Louise Burton, Mabel Brownell, Lillian O. Bowen, Pauline Bradshaw, Kathleen Burns, Iona Burgess, Mrs. Dan Bruce, Copley, Ruth, Mrs. John J. Corr, Marion Cockburn, Mrs. Lawrence Coover, Frances Comstock, Blanche L. Carroll, Miss Corine M. A. Carpenter, Marion Cockburn, Helen Conant, Marie Conner, M. Cosseride, Eleanor Carey, D. Barry, Katherine, Ruth Davis, Ernestine De Marlow, Anne Deemar, Ann Davis, Evelyn Desmond, Anna Day, Edwards, Paula, Mildred Elaine, Filley, Oliver, Lela Frost, Ethel Fowler, Kitty Fitzgerald, Beth Franklin, Mable Florence, Arline Frederick, Helena Friedrichs, Fanny Fegris.

Gregory, E. Glasford, Genevieve Greville, Mabel Green, Marie Gebhardt, Hicks, Eleanor, Blanche Hall, Mrs. B. Homig, Ida Haverton, Nellie Holland, Beatrice Harris, Marie Howe, Virginia Harrod, H. Hendricks, Liza Hagemann, Mrs. J. A. Hanway, Anna Hollinger, Arline Hines, Anna Hollinger, Jones, Mary, Emma Ince.

Knoth, Lydia, Sandra Kerwin, Rose King, Lee, Carolyn, Amy Lee, Mrs. Mary Lewis, Laura Lawrence, Margaret Lotus, Edith Lambert, Gertrude Le Brandt, Fie Lorraine, Nellie Lindorff, Lucille La Verne, Caroline Locke, Milton, Virginia, Edith Millward, Majoria Mack, Nellie Mason, Lily Mayrose, Ella Mason, Vivian Martin, Frances Murphy, Agnes Mares, Bessie Marshall, Mrs. B. L. Middleton, Caroline Morrison, Elsie Murray, Trilzie Moore, Alberta Montclair, Elsie Murray.

Newcomb, Caroline, Beatrice Nichols, Marie Maskoro, Orberman, Florence, Vivie Ouden, Peri, Marie, Elmer W. Falzer, Jacklyn Rullman, Rose, Harriet, Mildred Rogers, Jennie Russell, Louise Rand, Julia Ritz, Nellie Russell.

Shay, Kate, Sarah Summer, Sylvia Starr, Florence Smythe, Waugh Sargent, Gussie Schaefer, Mrs. O. G. Southwick, Tonia, Evelyn, Edith Totten, Clara Throon, Lovell A. Taylor, Gail Trullitt, Florence Tapham, Grace Turner.

Vonne, Margaret, Kathryn Vincent, Eda Voo Lux, Louise Vaillette, Wynne, Olive, Justina Wayne, Margaret Wynne, Jean Woodruff, Minnie Winters, Florence Williams, Edith Wylie, Jeanne E. Ward, Marie Wynne, M. Welling, Alice Warren, Mabel Wright, Vost, Daisy, Nina York.

MEN.

Arthur, Arthur, Bert Aubrey, Gus Arthur, Edward Ables, Geo. Arvina, Chas. G. Allen, Alwinward Arnold, Bryon, Frank, James Boswell, Edward B.

Baker, Paul Burdum, L. Bernstein, Harry Berensford, Dan Bruce, Lawrence Brooks, Joseph Baumeister, Ralph Brett, Kirk Brown, Erie Blind, Harry Burkhardt, L. Bane, Theo. Bradley, Stanley Bedwell, D. Stanley Brown, Ralph Beale.

Chaffin, William, Geo. D. Clark, J. J. Chanton, Harry Cowan, Fred Conklin, Richard F. Carl.

Davis, J. Gunnis, John Dudley, Guy Durrell, Arthur Dunn, John A. Dewey, Chas. Dunash, Paul Decker, Herbert Deuton, Kenneth Davenport.

Ensign, Andrew, Elwyn Eaton, Ed Evans, Frank Morris, C. P. Farrington, Greeshoff, Geo. C. F. Farrington, Geo. Grandin, H. J. Ginn, F. C. Grandin, Mr. Gibson.

Hartman, M. H., Edwin Hodges, Ralph Harlan, Dickies Holmes, Louis Hollinger, Jas. W. Herbert, Joe Hill, Lew Howe, Harry Hyde, Harry Hilliard, Wm. Herman, Robert Harrison.

James, Leavitt, John Junior, Krieser, Otto, J. M. Feiler, C. L. Kelly, Tom Kruse, H. J. Kenyon, Frank Kean, Lewis, Mitchell, Lloyd Labine, Samuel Lewis, Wm. Lennox, Bert Lyell, Russell Lennon, Albert Lewis, D. F. Lawor, Sidney Lord, Dave Lewis, Edward Locke, Albert Lewis, Marcella Libby.

Martin, Chas. A., Maxwell Moore, Corbett M. Morris, Ed Myers, David Manning, Lawrence Martelle, W. Moory, James Morrison, Ralph Marthy, Edward Mackay, C. W. Mumell, Clayton Macklen, Lee Murkin, William Macaulay, John McSweney, Gilbert McDermott, Thomas MacFarlane, Donald Mackenzie, Frank McKee, Bartley McCullum, John McKee.

Owen, Malcolm, Peters, Jack, W. H. Penderghast, G. O. Poles, Robyns, Wm. Bernard Rhoad, Dan Ryan, John W. Baskin, Cyril Raymond, Ann Ross, Harry Ring, Harry Holding, Geo. C. Robinson, R. Rogers.

Spokane, Frederick H., Chas. Shay, Eugene Stockdale, Thomas Swan, R. C. Station, John R. Sumner, Antonio Salama, Harry B. Stader, W. J. Sully, Frank Standley, John Spearman, Geo. Sylvester, John Sennola, Robert Sherwood, Alfred Sidwell, W. E. Shay.

Taylor, Frank, S. Tazawa, T. T. Taylor, A. M. Thayer, John Thorne, W. L. Thorne, Harry O. Taylor, Wm. H. Turner.

Usher, Geo., Vance, C. W., Harold Vansburgh, Wakeland, Lawrence, George Wendell, Eugene Weber, Victor Weycke, H. Witzler, Fred Weber, Jack Wilson, Edward Wilson, Gus Williams, Wm. Wagner.

CURRENT AMUSEMENTS.

Week ending Jan. 6.

ACADEMY OF MUSIC—Stock co. in The Orbits

—12 times.

ALHAMBRA—Vaudeville.

ASTOR—Raymond Hitchcock in The Red Widow.

—9th week—68 to 78 times.

RELASCO—David Wardell in The Return of

Peter Grimm—13th week—90 to 98 times.

RIJOU—Wilton Lackaye in The Stranger—2d

week—14 to 22 times.

BROADWAY—The Wedding Trio—2d week—3

to 11 times.

BRONX—Vaudeville.

CARING—Peggy—5th week—29 to 37 times.

CENTURY—The Garden of Allah—11th week—

88 to 94 times.

COLONIAL—Vaudeville.

COLUMBIA—Runaway Girls Burlesquers.

COMEDY—Rusty Pulls the Strings—13th week

—109 to 118 times.

CRITERION—James K. Hackett in The Grail

of Duns—1st week—1 to 8 times.

DALY'S—Margaret Hillington in Kindling—3th

week—38 to 45 times.

EMPIRE—Ethel Barrymore in The Witness for

the Defense—5th week—31 to 39 times.

FULTON—William Collier in Take My Advice—

6th week—40 to 48 times.

GAITEY—Elsie Ferguson in The First Lady in

the Land—4th week—34 to 42 times.

GARRICK—William H. Crane in The Senator

Keeps House—4th week—43 to 51 times.

GEORGE M. COHAN'S—George M. Cohan in

The Little Millionaire—15th week—118 to 121

times.

GLOBE—Closed Dec. 30.

GRAND OPERA HOUSE—Rebecca of Sunny-

brook Farm—230 times, plus 9 times.

HARRIS—Rose Stahl in Maggie Pepper—19th

week—144 to 152 times.

HERALD SQUARE—Grace La Rue in Betsey—

4th week—30 to 37 times.

HIPPODROME—Around the World—18th week

—73 to 81 times.

HUDSON—Helen Ware in The Price—10th week

—73 to 81 times.

HURTH AND SEAMON'S—College Girls.

IRVING PLACE—Hoses in the Snow—6th

time; Nellie Mars in The Brigand—3 times;

The Opera Ball—1 time; Der Versuchwunder—3

times.

KEITH AND PROCTOR'S FIFTH AVENUE—

Vaudeville.

KNICKERBOCKER—Olla Skinner in Kismet—

2d week—9 to 17 times.

LIBERTY—Modest Suzanne—1st week—1 to 8

times.

LYCUM—Mrs. Nativova in The Marionettes—

5th week—33 to 41 times.

LYRIC—Little Boy Blue—6th week—43 to 51

times.

MANHATTAN OPERA HOUSE—Law Fields in

The Hen-Pecks—187 times, plus 9 times.

MAXINE ELLIOTT'S—Grace George in Just to

Get Married—1st week—1 to 9 times.

METROPOLIS—Ocell Spooner Stock co. in Ari-

zona—10 times.

METROPOLITAN—Grand opera co. in reper-

tory—8th week.

MINER'S BOWERY—Merry Maidens Bur-

lesquers.

MINER'S BRONX—Darlings of Paris.

MINER'S EIGHTH AVENUE—Jardin de Paris

Girls.

MURRAY HILL—Columbia Burlesquers.

NEW AMSTERDAM—Sun-Har—2d week—11 to

19 times.

NEW YORK—Kitty Gordon in The Enchantress

—27th week—32 to 40 times.

OLYMPIC—Dreamland Burlesquers.

PARK—The Quaker Girl—11th week—34 to 39

times.

PLAYHOUSE—Bought and Paid For—18th

week—117 to 126 times.

PROSPECT—Stock co. in The Rose of the

Rancho—364 times, plus 11 times.

REPUBLIC—The Woman—18th week—134 to

132 times.

THIRTY-NINTH STREET—The Million—11th

week—83 to 91 times.

VICTORIA—Vaudeville.

WALLACK'S—George Arliss in Dismal—16th

week—125 to 133 times.

WERNER'S—German-American Opera co. in The

Waltz Dream—3d week—10 to 18 times.

WEST END—Pinafore—9 times.

WINTER GARDEN—Gaby Deslys in Vera Vi-

letta—7th week.



Dance, N. Y.
IRENE OSHIER
Of the Princess Stock, Des Moines, Ia.

STOCK NOTES.

Charles L. Gill, general manager of the Cambridge Theatre, Cambridge, Mass., inaugurated the season of the Harvard Stock company by a dress rehearsal of the first offering, F. Marion Crawford's *The White Sister*, on Saturday evening, Dec. 23. Invitations were sent to the distinguished people of Cambridge and Boston, who composed the audience. The printed invitations were beautiful and gave an indication of the taste which promises to predominate at the new house. The acting is under the direction of Charles E. Landie, and the opening play was cast as follows: Captain Giovanni Severi, E. M. Turner; Lieutenant Severi, Henry Grady; Monsignor Saracinesca, Charles Stevens; Doctor Pieri, William C. Walsh; Lieutenant Basil, John W. Washburn; Brescia, C. E. Landie; Giovanna, Valerie Valaire; Countess Chiaromonte, Elizabeth Hathburn; Madame Bernard, Adelaide Nye; Portress, Eileen Cosgriff. The company is made up of actors of well founded standing in the profession. The prices are twenty, thirty and fifty cents, and fifteen and twenty-five cents matinees, of which there are two a week. This week Mrs. E. D. N. Southworth's *Ishmael* is being played.

The annual Christmas dinner given by Cecil Spooner to her company and managerial department of the Metropolis Theatre was held at Arion Hall, in the Bronx, Christmas night. All the members of the company and executive staff were present, including Rowden Hall, Hal Clarendon, Philip Leigh, Howard Lang, James Tansan, E. J. Fuller, George Hoey, G. Trude Maitlis, Alice Scott, Retta Villars, and Violet Holiday, of the company, and Charles E. Blaney, R. W. Little, L. J. Fosse, Joseph Solly, Nat Holstein, and William Harrison, of the managerial department. Among the invited guests were Edna May Spooner, Mrs. Mary Gibbs Spooner, Mr. and Mrs. Captain James Post, Milton and Joseph Post, Mr. and Mrs. Dr. Higgins, Edward Higgins, Dr. Charles Townsend Dade, Mr. and Mrs. Dr. Stratford Corbett, Dr. Boyd, Augusta M. Wilson, Captain Herbert, Jefferson Hall, Mrs. Joseph Solly, Mrs. R. W. Little, Helen Bellew, Loretta King, and Jacob Brunner.

Robert E. Homans, now playing in the Princess Stock company in Des Moines, is at work on a new play which he calls *Johnny on the Spot*. He has already completed *The Water Wagon* and hopes to see them both produced in New York. In his work of making a play Mr. Homans writes out the business first and later fills in the dialogue.

The personnel of the Chase-Lister Repertoire company, now playing the Northern circuit, is: Clarence Auskins, manager; Glenn F. Chase, Clint A. Robbins, Raymond Ketchum, Harry Lee, Jack Gates, Paul Hudson, Bessie Robbins, Mairé Blair, Sara Treadwell, Irene Spooner, Flora Driesback, Florine Driesback, and the Chase-Lister orchestra.

Mrs. George A. Hibbard, widow of the former Mayor of Boston, has resigned from the Lindsay Morison Stock company in Lynn. She gives as her reason that she lacks the physical strength to continue with the arduous work. Mrs. Hibbard went on the stage in the Spring in Boston, where she made a distinct hit in *The Chorus Lady*. Her home is in Dorchester, and she adopted the stage after considerable success as an amateur in order to provide for her children. She has been in the Lynn company since September and has been eminently successful. She feels, however, that her outside work is too important to sacrifice for the engrossing duties incumbent on a member of a hard working stock company. She expects, after a rest, to take up some other less exacting profession.

PENCILED PATTEN

Comment, Cheerful and Cheeky
a la Carte.

With all those wars going on in Europe it must be tough on Richard Harding Davis and other one-dollar-a-word war correspondents. They don't know which nation to advise.

We wonder if the popular song writers over in Russia mention the Soldier Boy's last name when they write a Good-bye song about him.

Even if Roosevelt does not get the nomination in 1912, he can always book time in vaudeville. He has a shooting record.

Contrary to our usual custom, we will join the list of Sunday magazine prophets and make a few predictions for the coming year, 1912. We can expect ice skating, sleigh riding and large coal bills in January, February and March. April will be a good month for those selling raincoats. Many flowers will be "Bought and Paid For" (by permission of William A. Brady) during May and June. July and August will cause a decrease in the population of many of our large cities. September and October will see many newspaper articles printed regarding happenings in Washington and the popular indoor sports will be giving the lie. There will be quite some trouble in November; we predict landladies all over the country (Democratic and Republican), and December will find everyone in the theatrical business worrying about half salary Christmas week.

Lee Shubert is now in Europe. Look out for another King losing his job on account of some soubrette. Gaby can't draw them in all the time.

As no paper is complete without a list of the twenty greatest something-or-other, we offer a list of twenty of the world's greatest examples of nerve:

1. Jonah (when he got away with that whale story with his wife. Did he have one?)
2. Beatrice Fairfax (you have to admire Beatrice).
3. Battling Nelson (sporting item).
4. Lillian Graham (bling!).
5. Ethel Conrad (bang!).
6. Elbert Hubbard (you just can't help liking the "Fra").
7. Mary Garden (those press stories? Why not?)
8. Whoever wrote *The Duchess* for Fritz Scheff (the "book," we mean).
9. King Manuel.
10. Mrs. Pankhurst (suffragette speller at 50 cents, \$1, \$1.50 and \$2 a spell).
11. Al. Reeves ("I was born in this town—though few of you know it").
12. Freeman Bernstein.
13. Count Du Beaufort (Chicago favorite).
14. Gaby Deslys (maybe she's not to blame).
15. Dr. Munyon.
16. The Vaudeville Hypnotist.
17. William Jennings Bryan.
18. Arnold Daly.
19. Dr. Cook.
20. McDonald, King Critic of the *Waterbury Democrat*.

Modesty keeps "us" from mentioning ourselves. The company is too fast. So Dorothy Russell tried out a dramatic sketch? Well, there's nothing like trying.

It's too bad some sporting man with a good eye for fighters wasn't present during the different riots the Irish Players struck. He might have picked out a new white hope.

If the film companies want to know what they do to make the year of 1912 a happy one, we'd suggest they resolve never to take another "chase" picture. It would help a lot, too, if they'd teach their "Indians" how to make up. Most of them look like Dockstader's Minstrels.

"We have too many theatres." "We have too many shows." "We haven't any good dramatists." These and one thousand other reasons are given for the current depression of the theatrical business. We hasten to add: "The public hasn't enough spare money," but then, we may be wrong.

There's an act in vaudeville called "The Apple of Paris." Can we now expect "The Bean of Boston?"

THINGS THAT ARE BOUND TO HAPPEN.

The Weber and Fields reunion rumor. "Best-year-we-ever-had" talk. Seven thousand ministers will denounce the stage. Lillian Russell "looks-younger-than-ever" articles. Vaudeville at the Winter Garden.

Dr. Cook walked up Broadway the other day and no one noticed him at all. Poor "Doc!" (Oh, but he was a space filler.)

Signs on Hammerstein's corner read: "This week *The Hold Up*," and six ticket speculators stand right under it selling tickets. How natural that sign looks.

Ticket speculating is dead. (Stop laughing, children!)

Look out for those resolutions. THOMAS J. GRAY.

CRIPPLED CHILDREN AT THE PROSPECT.

Frank Gersten, manager of the Prospect Theatre, in the Bronx, entertained the crippled children of the East Side School at a performance of *Forty-Five Minutes* from Broadway on the afternoon of Dec. 26 at the Prospect Theatre.

IN SYRACUSE

q There's a new hotel the equal of any in the country.

q Its range of prices is such that you can afford to stop there.

q It's fireproof—can you afford to stop anywhere else?

EUROPEAN PLAN

Direction
F. W. ROCKWELL
Proprietor
THE TEN EYCK
Albany, N. Y.



THE ONONDAGA

LITTLE WOMEN TO BE SEEN ON STAGE.

William A. Brady concluded arrangements last week for the stage rights in "Little Women," the story which made the fame of the late Louisa M. Alcott, and which, although first published forty-three years ago, still enjoys a large sale. The gross circulation of *Little Women* in America is said to exceed 2,000,000 volumes.

The narrative in its original form was a children's story, but its vogue extended beyond the juvenile circle and the author was induced to write a second part, taking the "Little Women" of the March family through the delightful period she described as the "loving" stage. The character of Jo was Miss Alcott herself, while Meg, Beth, and Amy were her sisters Anna, Elizabeth, and May, and Mr. and Mrs. March were the father and mother. Bronson Alcott, the father, was the close friend of Ralph Waldo Emerson and Nathaniel Hawthorne.

The difficulties which arose in securing the consent of living members of the Alcott family to transferring "Little Women" to the stage were many. For eight years Jessie Bonstelle has been pursuing this object, overcoming one obstacle after another. It was only after many arguments that Miss Bonstelle convinced one of Miss Alcott's nephews, who himself had been a character in the story, that nothing offensive would result from reproducing "Little Women." Subsequently at long intervals came similar objections of other surviving relatives and the guardians of the copyrights.

Then arose the matter of finding a dramatist. Two years ago Miss Bonstelle communicated with John Alcott, the favorite nephew of Miss Alcott, who had adopted the family name at the request of his aunt because there was no Alcott boy. Remembering Miss Alcott's early wish to be an actress, and the little play she wrote as a child, he thought that if "Little Women" were to be prepared properly Miss Alcott herself would not have objected. The contract was signed finally, and Marian de Forest, a magazine writer and a dramatic editor, made the play with suggestions from Mr. Alcott and Miss Bonstelle.

The play is in four acts and two scenes, showing the March sitting room and the Plumfield apple orchard at harvest time. The interior "set" will be a replica of the Alcott living room, in which the play practically was lived. Many of the identical costumes and properties used by the March girls in their homemade plays will be used in the production, especially Jo's boots, in which she played heroes and villains, and which she got from "a lady who had a friend who knew an actor." The costumes will be in the fashion of the early

sixties and the production is planned to reflect the closest fidelity to the spirit and period of Miss Alcott's story.

DOCARY QUIGLEY DEAD.

Docary Quigley died on Dec. 26 at the residence of his sister Mrs. Charles A. Howie, Columbus, O., after a year's illness with acute neuritis, which developed into pneumonia.

For more than twenty years he had been connected with the Al. G. Field Greater Minstrels. Beginning as an assistant property man, he worked himself up to the position of assistant manager to Mr. Field. He has not been with the company of late, since his illness confined him to his home for months at a time. After a long rest, however, he opened with the company on Aug. 17, and seemingly had recovered his health to a great extent. Although his health began to fail and although he was importuned by his associates and the management, he remained with the company until Dec. 4, at Owensboro, Ky.

Edward Conard and Joseph Hatfield represented the company in Columbus. Their tribute was a floral design representing the stage of a theatre with the curtains down, a fitting and loving expression of their affection for their departed fellow minstrel.

Mr. Quigley's talents were numerous, but he will be best remembered for his eccentric dancing and the dances he arranged and produced. As it was, his comedy was marked by individual quaintness. He could play almost any instrument. As a stage manager he had no superior in the minstrel profession.

TIM MURPHY IN TWO PLAYS.

Tim Murphy is enjoying the unusual experience of having two thoroughgoing hits in *The New Code* and *The Poor Rich*, which he has presented in Atlanta, New Orleans, Chicago and other cities. Mr. Murphy's prosperity and success are unprecedented in his long career as a star. Unfortunately the same papers which record the success of Mr. Murphy, his excellent supporting company and his plays, tell of illness among his players. In Chicago Dorothy Sherrod, Adelyn Bushnell, O. J. Griffin, and George Wellington were out of the cast most of the Chicago run. Mr. Murphy substituted with the best available local talent, but he is laying off last week and this until his company is again in health and able to do full justice to themselves and their audiences.

See Katherine Rober, at liberty. Address Mianon.

THE CHICAGO STAGE

Varied Attractions in Chicago—Coming Plays—The Woman—Pomander Walk—The Spring Maid—The Penalty.

(Special to The Mirror.)

Chicago, Dec. 30.—Beginning the new year the list of plays for the week shows a great and interesting variety. Pomander Walk and The Woman, The Arab and The Case of Becky, Viennese operettas and a college farce, a Parisian studio "show," and an appealing domestic play, grand opera, musical comedy and Ten Nights in a Bar-Room. Our New Year's week arrivals will be Mrs. Leslie Carter, in Two Women, at the Garrick; Robert Edeson, at Powers, and Lulu Glaser in Miss Dodelsack at the Illinois.

For the second week of the new year Victor Moore in a new play at the Cort, where The Master of the House has been running for many weeks is announced. Little Miss Fix-it at the Studebaker, after the long stay of Excuse Me; Madame X at McVicker's.

Little Miss Fix-it will remain at the Studebaker only one week, the theatre having been engaged for the production of The Greyhound, by the writers of The Deep Purple, beginning Jan. 14.

Reports of the reduction by a New York manager of 50 per cent. in balcony and gallery prices were read with interest here. This would cheapen the best balcony seats in the high priced theatres to 75 cents. Gallery seats, two for a quarter, or 15 cents straight.

The Woman, by the same Mr. Belasco but another De Mille, is now being played simultaneously in Chicago and New York, a second production having been made this week at the Olympic. Mr. Belasco was here. According to a printed interview he went away pleased with the fairness of the critics. They found The Woman most interesting, ingeniously constructed, well written, and unusually well played. Marguerite Wood as the telephone girl, Oscar Hagis as the house's son-in-law, Hardee Kirkland as the lobbyist, Gladys Hanson in the title role, Homer Granville and Howard Hanson have been praised in the reviews. Political intrigue at Washington furnishes the atmosphere of the play, and a telephone switchboard girl in a hotel who is a real woman with strong human emotions, furnishes one of the surprises. The play has drawn large audiences during its first week. A further report of its success will be given.

Pomander Walk has been found just as charming as expected. All opinions gathered in the papers and out, agree. It is more than the work of a playwright. It is from the heart and accomplished—the work of a dramatist. Louis N. Parker seems to have written Pomander Walk with genial affection for it and a relish of fine comedy. The audiences at the Grand Opera House have indicated that the fame of the play has reached us extensively, and that they found it fully as picturesque, new, graceful, and humorous as anticipated. Life in a cosy corner of the world's metropolis is presented with glamour and truth which remind some of Thackeray, and some, who are not so Thackerayan, of Dickens. The acting by Lennox Pawle, George Giddens, Reginald Darcy, Dorothy Parker, Cynthia Brooks, Maud Milton, and others of the numerous co., is unanimously called delightful. Pomander Walk is one of the jewels of the season.

Christie MacDonald in The Spring Maid has started a run at the Colonial, which may continue the rest of the winter. The star and her Viennese vehicle have been received cordially. The music, the humor introduced by Tom MacNaughton, the duets sung by Miss MacDonald and Thomas Conker, and all the other numbers in which Miss MacDonald participates, are exceedingly popular. The production has great charm. In rich endowment of beauty it is one of the most distinguished visitors of the season. Elgie Bowen, Ben Hendricks, and others of the big co. do much to make it thoroughly enjoyable. The Spring Maid, with Miss MacDonald, is a treasure for holidays, and the housefuls so far show that they know it.

Christmas crowds followed by a sale of all seats Wednesday afternoon give an idea of how The Kiss Waits at the Lyric is appealing to the pleasure seekers of Christmas and New Year's weeks. Actions speak louder than words, and General Manager Toren Worm, upon being asked how The Kiss Waits was prospering, simply pointed to the crowd inside. Verifying impressions gained from New York reviews, the production is marked by special richness; and the music, by C. M. Zieher, is good, as it should be from its Viennese origin. The Kiss Waits is conspicuous from the proceedings illuminating it, but there is another which is prettier. Several other numbers are most agreeable and graceful. Robert Warrenton's personifying appearance and sincerity in acting the composer kept the audience interested in him. Flora Zabelle was pretty and ingratiating, playing Nellie, and sang excellently. Martin Brown had a lot of things to do, a formidable part, but he compelled appreciation by thorough care, and a finished and graceful way of doing every little thing. Adele Rowland was a popular success. William Proffitt had one chance to sing a good song, and thereby "saved his face." Harry Macdonough, Jr., and Eva Davenport tickled the audience easily, and Elsie Ryan found numerous opportunities to display her pleasing personality.

A special production of The Penalty, in which Hilma Shone starred, is being made by Messrs. Kilint and Cassolo, managers of the Imperial and a number of travelling companies. They will send The Penalty on tour early in January with Dorothy Smith playing Miss Hooze's part, Allen Mathers, Harrison Thompson, Gus Arthur, Loretta Allen, and others. The last act has been changed and the original fourth act substituted.

Satan Sanderson was a strong attraction at the Imperial all week. The theatre was filled Thursday matinee with a crowd which seemed well acquainted with Halile Rrmale Riva's story. Norman Hackett played the Rev. Sanderson with much truth, strength and sympathy, an excellent performance of a part that suited him well. There was a great deal of merit in the play, especially for the family theatre, and in this instance it had the advantage of numerous good actors in the supporting company: Frank McDonald as David Stiles, William H. Pringle as the bishop, William H. Same as the professor, Harry Reed who did the bank clerk with sensible simplicity, Florence Rittenhouse as Jessica. The five acts were all carefully enhanced with good settings.

The College Widow with Ty Cobb, the ball player, at the Harbinger next week; and The Old Homestead will inhabit the Crown, Thornton, the Macfarian, will follow Satan Sanderson at the Imperial and The Barrier is the New

Year's bill at the College. May Hosmer will start the New Year at the Alhambra, heading the stock in The Fatal Wedding, with Wm. J. Jossy as leading man. His Last Dollar is Manager Marvin's choice for New Year's at the Marlboro and The Girl in the Taxi at the National.

Ten Nights in a Barroom continues at the Globe, where it began its stay this week. Rita Otway has succeeded Vivian Blackburn in Excuse Me at the Studebaker.

The Viennese overture invasion of Chicago is now in effect, under different generals. The Spring Maid under Kilaw and Erlanger at the Colonial, and The Kiss Waits under the Shuberts at the Lyric. Lulu Glaser is trying to get some of the glory by calling Miss Dodelsack a Scotch Viennese.

The Campus, after hovering about the outskirts of the Lion, in all the neighborhood theatres, arrived at the Whitney Opera House this week for an indefinite stay. This is the college farce, with music, from the University of California, which became a professional success on the Coast and then began traveling eastward. It was written and composed by Walter De Leon. He acts the leading part. A pretty, graceful young comedienne, Miss Muzgins Davies, plays opposite with animation, though her dancing hardly equals the George Cohen activities of Mr. De Leon. She has a sincere, attractive, thorough way which some young women of as much good looks in her place would hardly trouble themselves to follow. She and Mr. De Leon sing fairly well but in their songs the idea counts for more than the voices. Roscoe Arbuckle, who plays the inevitable college fat boy has some dominance, assurance, and right impulses for a comedian. He makes a great deal of the fun and wins many encores. Claude Boardman is good as the janitor and Dorothy Smith, a pleasing college widow, Miss Gail acts the girl, whom Fat loves, pretty well. The men of the chorus give a good account of themselves in the college songs, and they yell well when Mr. De Leon gives his exhibitions of the antics of that freshish twentieth century development, the college well leader. One act closes with yells of various universities. Most of the musical numbers are catchy. Based on popular ideas and rather well sung and acted, they rouse a good deal of applause. The farce has merits but is still in at intervals and needs further services of a trained nurse.

Ida Fuller, with a company of fifteen, is one of the many attractions at the Majestic next week, beginning New Year's Day. Louise Dresser, who was starred in A Lovely Liar at the Olympic, will be back again with a new list of songs. Will Crossen will return with Miss Dancy, this time playing Bill Hadden's Baby. Charley Case is on the bill, too, and numerous others.

Rec. Beach's The Barrier will be played at the College following Arsene Lupin, and then The Fighting Hope. Paul Wistach's play, The Poor Rich, which Tim Murphy timorously submitted at Powers in between two weeks of The New Code, was somewhat ingratiating, if mild, and had in it much of that sure interest concealed in touches of nature. It showed that H. G. Lonsdale can play an English better well, and that Margaret Lotus can endow a suitable part with many fine qualities. Mrs. Aubrey Powell appeared much better as Sarah Don than as the Xanthippe second wife in The New Code. Adelyn Bushnell gave further proof that she can play ingenues exceptionally well.

Mabel Hite has been summoned from Hot Springs to confer with Manager Mortimer H. Singer regarding the new musical production for The Princess after the run of Valiska Burat in The Red Rose, which Mr. Singer says will continue ten weeks.

Billy H. Van and Rose and Nellie Beaumont, leading a numerous company, are making A Lucky Hoodoo a lively holiday bill at the Haymarket.

Hansel and Gretel, especially chosen by the Chicago Grand Opera Co. for Christmas Day, drew a large audience, which included hundreds of children. They were intensely interested in the vision of the heavenly rates, the angels and the glittering stairs; the house of



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THE BOSTON STAGE

William Faversham, in The Faun, a Welcome Visitor—Marguerite Clark Well Received—Madame Maeterlinck's Arrival.

(Special to The Mirror.)

Boston, Dec. 30.—New Year's in Boston will open with only two new attractions at the dramatic houses, all the other places showing continuation.

William Faversham will come to the Shubert in The Faun, a decidedly welcome visitor, for many feared that he might keep away and carry out the determination expressed here when he left after playing Herod.

The newcomer at the Majestic is Baby Mine, with Marguerite Clark in her original character. The contrast with the morality play, Everywoman, is decidedly marked, and it will attract those who like the lighter vein.

The Back Bay Opera House will open the New Year with old operas, Otello and La Boheme, but things are progressing finely for the novelists which are in some a little later.

The Concert has proved a decided success at the Hollis Street, and its picture of the life of the musical world is so well presented by David Belasco's co. that the production is proving one of the best liked of the season at this house.

It would look as if The Trail of the Lonesome Pine would have an unusually long run at the Boston, for it is a strong play, elaborately staged, and the leading character is so well played by Charlotte Walker, the wife of the author, that it dominates the whole drama.

Eddie Foy's appearances in Over the River at the Tremont have drawn especially large houses, even beating Madame Sherry, and the coming week, which will be the last before the play goes to New York, promises to have equal favor. Lillian Lorraine is a strong addition to the cast.

The Wizard of Oz has certainly caught the fancy of the holiday audiences at the Castle

gingerbread, which the lost children began to eat, and the witch. Also the dolls, spinning tops and other toys distributed between acts. The opera was followed by a most interesting series of national dances by the ballet, and an exhibition of the premier danseuse's remarkable grace and her extraordinary achievements in rapid whirling.

Square, and it now looks as if the scarecrow and other fantastic creatures of this extravaganza would hold the stage and keep back John Craig's production of his Radcliffe prize play.

The Princess Kim Kim will not have a long stay at the Plymouth and Dorothy Donnelly, John Barrymore and the others who have been well received here, will leave 12 to make way for Alias Jimmy Valentine. It was feared that the stringent laws about children might cause this play to be kept away from Boston.

The Pink Lady will start upon its fourth week in Boston next week with business just as large as ever and selling out every night. Hazel Dawn is the chief favorite in the long cast and she has quickly become a popular prima donna in this company.

Get-Rich-Quick-Wallinford will start on its last week in Boston next week, having played without interruption since September. It will go from here straight to Philadelphia and the co. will have no tour of the New England circuit.

Mutt & Jeff will continue with its lively farce of newspaper cartoons. Business continues excellent and the rumor has it that the attraction will continue until the house makes its annual change of policy to moving pictures.

The new play at the Grand Opera House will be The Strangers, another melodrama, and not an old time play of least interest like those which have held the stage here for some time.

At Keith's the bill will include Frank Formarty, Billy's Troubadour, The Wider Bowers, Walters and Crocker, J. C. Hoey and Lee, the College Trio, Edwin George, and the Stanleys.

To the National will come Clarence Wilbur, Charlie Brothers, the Winner Trio, Corcoran and Dixon, Anita Primrose, Rutledge and Pinkertins, George Fredo, and Enzo, Jordan and Enzo.

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The new burlesquers to come to the Gaiety will be Al. Reeves's Beauty Show.

At the Howard Athenaeum the Pacemakers will furnish the burlesque, while the house olio will be headed by John L. Sullivan, together with Jake Kilrain, the Brazos Brothers, Will Adams, Keith and La Vera, and Anna Germaine. Waldron's Casino will open its new year with The Bowery Burlesquers.

The Bowdoin Square's new change of vaudeville will include Tom Donnelly's Minstrel Show, Balaton and Son, the Barabours, James Mardo, Belle Hunter, Keene and Johnson, and the Golden Clover Quartette.

Loew's South End will open the week with Vanity Fair, Alfred Rowe, Bert and Larry Walton, Dwyer and Graham, William Robinson, and Jernling Johnson.

At Loew's other house, the Orpheum, the bill will include Florence Huxley, Perry Sisters, Olin's Doss, Mr. and Mrs. McCann, John T. Murray, and Hill and Ackerman.

The new bill at the Hub will include John Gentry and La Diva, Stevenson and Wright, Adelaide and Lawrence, and the Kimball Brothers.

In the theatre part at Austin and Stone's will be Keat's Doss, Isabella and Zenobia, Mary Campbell, Hort and Renon, Flynn, Kenny and Campbell, Cassie French, Dolly Clifford, Ethel Green, and the Ferguson Sisters.

The Boston papers this week very modestly announced the engagement of Robert Jordan to Jane Laurel Malcolm, daughter of Mr. and Mrs. William Hugh Malcolm, of New York, and mere-

It added that the marriage would take place early in January in that city in Grace Church chantry. Not a paper mentioned the fact that the bride to be is Jane Laurel, the actress, who has played here with Mrs. Lettingwells Booth, Margaret Illington, and John Drew, and who retired from the stage when the death of Kyrle Bellew closed the tour of The Mollusc. Mr. Jordan is the son of Eben D. Jordan, the dry goods merchant and backer of the Back Bay Opera House. Like B. P. Cheney, A. H. Higginson, and others of the younger men in society, Mr. Jordan goes to the stage for a bride.

Another wedding that will be of interest to the theatrical world in Boston will come 2, when Mrs. Eugene Tompkins, the young widow of the millionaire manager of the Boston, will become the bride of Ernest Howes, a wealthy leather merchant of this city. This will be the third marriage of Mrs. Tompkins, who is the daughter of Col. H. W. Huguely.

William Faversham is to give a talk before the Drama League of Boston at the Shubert next week.

Mary Young observed her annual custom of having a Christmas tree for poor children at the Castle Square, and quite a contingent of society people aided by contributions and came to see the distribution. There were also unbroken games, for seventy-five urchins got in without tickets, and John Craig had to jump into his auto and rush downtown to buy more sweaters, so that the children would not be disappointed.

There was a personal presentation of interest at the Plymouth when Manager Fred E. Wright was made the recipient of a handsome electric lamp for his parlor. It came from the employees of the house, and was a complete surprise to him.

At Keith's, Harry E. Austin, the manager, received a handsome glass water set and silver candelabra. Bert E. Grady, musical director, received a calabash pipe from his men, and William E. Morrell, the stage-manager, one of meerschaum.

At the Park, Grant Mitchell brought in great crates of apples and placed them at the stage door, so that all the supernumeraries and stage hands could help themselves.

The members of The Trail of the Lonesome Pine company were entertained at dinner at the Parker House and those of Mutt and Jeff at the Langham.

Mrs. George A. Hibbard, the widow of the former Mayor of Boston, who made quite a stir by going on the stage as a professional actress with Lindsay Morison's Stock co. at the Majestic, and who has remained with him in the co. of Lynn, has resigned from the organization, but she does not give up her stage ambitions. She has signed a contract with another co.

Major Fitzgerald has started on another crusade. This time it is the moving picture houses. His men were on the watch on the holiday, and as a result of the crowds and the handling of them several licenses are in danger, time or two of the regular houses have been warned to keep their aisles clear.

Before Madame Tetrazzini left for New York after her week with the Back Bay Opera co., she signed a contract with Henry Russell for several performances next season, the same arrangements as for this year prevailing.

Dr. Orville W. Owen, of Detroit, who has been abroad to discover who wrote Shakespeare's plays, was a passenger on board the Winifredian this week. He did not place the responsibility upon Bacon through his excavations along the Wye, but he says that he came near it.

The new theatre which is being built on Washington Street in the Fray Building, just opposite the Gaiety, has been leased to the Gordon Brothers Investment Co., and will be named the Olympic. The term is for twenty years, and the place will be run in connection with the Gordon Circuit of picture and vaudeville houses.

The Savoy Theatre co., which ran the house in Lotta Crabtree's property under the Brewster, is to be dissolved in a fortnight. The house is being replaced by a lunch counter and restaurant.

Madame Materlink arrived with great pageantry this week, and her leopard robe and her jewels quite overshadowed the literary fame of her husband and the fact that she is to join the Back Bay Opera co.

The Toy Theatre, the latest dramatic plaything of the society amateurs of Boston, will be opened next week. The first performance will be for students and then the regular subscribers will have their chance in the little auditorium which has been built out of a stable. The plays will be given by amateurs as The Mission has already said. JAY BENTON.

BROOKLYN AMUSEMENTS

Louise Carter, Helen Pullman, Alice Lloyd, and Joseph Girard
Made Most of Opportunities—Vaudeville and
Burlesque Notes.

Salome Jane was the Christmas bill at the Gotham Theatre. The role of Salome gave Louise Carter an excellent chance to show her versatility, and she won instant favor. M. Hickey, as Jack Marbury, gave a most creditable performance and was liberally applauded for his work. James Kyrle MacCurdy took care of the role of Yuba Bill in his usual painstaking manner, and made a distinct hit. Stuart Beebe was also good as Madam. Clive Victor Browne took care of the role of the Man, while the part of Lise Heath was in the hands of Mae Desmond, who did it with credit. Madeline and Helen Chieffo, as Mary Ann and Anna May, respectively, made hits. Evelyn Watson was seen in the role of Willie Smith, and gave a fine presentation.

Little Lord Fauntleroy was the attraction at Payton's Lee Avenue Theatre last week. In the title-role little Helen Pullman carried away the honors of the week. This child, who is thought by her many friends to be one of the cleverest child actresses on the American stage, was well up in her lines and generously applauded. Phyllis Gilmore was charming in the role of the mother with her soft, sweet voice. Joseph W. Girard played well the part of the Earl of Dorincourt. This was the best opportunity given him this season, and he grasped every chance the part afforded him and won instant favor. Much comedy was supplied by George Storrs Fisher and Harry McKee. Great credit is also due Grace Ford, who played the part of Miss Arthur Jarrett, as Haversham, played a finished part. Others in the cast worthy of mention were Charlotte Wade Daniels, Frank Armstrong, and Everett Murray.

As an attraction for Christmas week the Crescent Stock co. presented Fifty Miles from Boston. Leah Winslow had the role of Sadie Woods and did full justice to the part. The George Cohan role was portrayed by Robert Taber, a former Brooklyn favorite, who played the part with skill. Charles Schofield had the comedy part of Harrigan, and kept the audience in roars of laughter. Others in the cast were Mathilde Deshon, M. J. G. Briggs, Arthur Buchanan, Gertrude Rivers, and Isadore Martin. Songs were creditably sung by Leah Winslow, Mathilde Deshon, Isadore Martin, and Messrs. Briggs and Schofield.

The attraction at Phillips Lyceum last week was The Opium Smugglers of Frisco. Harry MacDonald gave a surprise to his many admirers by his clever and quick changes. Harold Claremont was good as Lieutenant Clifton. Alice Meredith had in the Empress a part that suited her well. Emma De Castro was well

cast as Lena, and Jerry Morley was sympathetic as Mary Eastman.

The New De Kalb Theatre had a Christmas bill of unusual merit, and the performance were greeted by large audiences. The Edna May Spooner Stock co. presented Cinderella in three scenes, with Miss Spooner as Cinderella, acting in her own artistic way. She and her excellent co. won hearty applause. Adam Schaeffer in his latest monologue was good, as were Lenora and Lenora in songs and dances. Others on the bill were the Three Hastings, Carey and Dunn, and the Flying McKennas.

Margaret Anglin in Green Stockings was the Christmas week attraction at the Broadway Theatre, and drew large crowds every day.

Low Fields and his Hen Pecks held the stage last week at the Majestic Theatre.

Baby Mine, with Marguerite Clark and Walter Jones, proved highly amusing at the Shubert Theatre last week.

Alice Lloyd, who has been seen in vaudeville many times on this side of the river, made her first appearance here last week in a comedy at the Montauk Theatre. The distinction she achieved as a headliner on the vaudeville stage results in full houses at every performance. Miss Lloyd has a far better opportunity to display her talents in Little Miss Fix-It than in anything in which she has been seen in Brooklyn, and she won the audience last week as completely as she ever did in the skills that led to her engagement as the star of this musical comedy.

The attractions at the various burlesque houses last week were: Star, Jack Singer's Burlesquers; Gaiety, Dreamland Burlesquers; Casino, The Merry Maidens co., and the Empire, The Lady Buccaneers.

A bill full of good things was offered by Percy G. Williams at the Greenpoint Theatre last week, with Belle Blanche as the headline feature.

Edmund Breeze appeared as the headliner of an exceptionally fine bill at the Orpheum Theatre last week, and won instant favor with his dramatic playlet, Copy.

Percy G. Williams tendered a banquet to the members of his Crescent and Gotham Stock co., including some of his executive staff, at the Clarendon Hotel, Dec. 23.

Manager Williams, after commending J. J. Maloney, his general manager, for ability, integrity, and other fine qualities, during their association for the past twenty-five years, presented him with a solid silver tea service, and Nellie Revell, general press representative, was presented with a silver desk set.

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DANIEL FROHMAN Manager
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NAZIMOVA
In a New Comedy
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CRITERION B'way, 44th St. Eve. 8:15
Mats. Wed. & Sat. 2:15
Charles Frohman, Manager

James K. Hackett
In a dramatization of
DAVID GRAHAM PHILLIPS' Greatest Novel
The Grain of Dust
By LOUIS EVAN SHIPMAN

LIBERTY 43d St., West of B'way. Eve.
8:15. Mats. Wed. & Sat. 2:15.
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A. H. WOODS presents
THE VIENNESE OPERETTA
Modest Suzanne
WITH
SALLIE FISHER
COMPANY OF 75

GARRICK THEATRE, 45th St., East
of B'way. Eve. 8:30.
Mats. Thurs. and Sat.

MR. JOSEPH BROOKS Presents
WM. H. CRANE
In a Comedy by Martha Morton
The Senator Keeps House
Adapted by Mabel Bert, Author Lyon, Mary Lee, Mary Marion, Mary W. Lynde, Harry Harwood, Jack Devorant, William W. Jefferson, Theodore Marston.

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BEN-HUR
A Mighty Play, Stupendously Staged
400 PEOPLE IN THE 400
PRODUCTION
Orchestra of 30, with Grand Pipe Organ.
20 Racers Driven in Quadruple Teams to 20
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HUDSON Theatre, 44th St., nr. B'way
Eve. 8:15. Mats. Wed. & Sat.
Last Week
Henry B. Harris presents

HELEN WARE
IN
THE PRICE
A new play by George Broadhurst.

HARRIS Theatre, formerly Hackett,
43d St., near B'way. Eve.
8:30. Mats. Thurs. & Sat.
HENRY B. HARRIS presents

ROSE STAHL
In CHARLES KLEIN'S
MAGGIE PEPPER
Jan. 8, THE TALKER

FULTON Formerly the Folies Bergere,
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Eve. 8:30. Mats. Sat. 2:30
LEW FIELDS Presents

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TAKE MY ADVICE
By William Collier and Jas. Montgomery

NEW YORK THEATRE, B'way and
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Matinees Wednesday and Saturday, 2
KLAW & ERLANGER Manager
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KITTY GORDON
In the New Opera Comique,
The Enchantress
Music by Victor Herbert
Book by Fred de Gresse and Harry B. Smith.

GAIETY Broadway and 46th St.
Eve. at 8:15 Mats.
Wed. and Sat. at 2:15.
Henry B. Harris Presents

ELSIE FERGUSON
In a Comedy by Charles Nirdlinger
THE
First Lady in the Land

DOINGS IN PHILADELPHIA

Few Changes in This Week's Bills—Billie Burke Made Speech
from Flooded Stage—The Gambler's Successful Run.

New Year bills are all the same as Christmas week, with the exception of the Lyric, where The Faun closed a successful run of two weeks and gave way to Everywoman. Walter F. Brooke's allegorical play, Attractions at other houses are all first-class shows, and include Billie Burke in The Runaways at the South Broad, Donald Brian in The Siren at the Forrest, Chauncey Olcott in Macbeth at the Walnut, Kate Janis in The Slim Princess at the Gaiety, The Gamblers at the Adelphi, and Folies of 1911 at the Chestnut Street Opera House.

Bookings for January at the local theatres are very attractive, and at the Nixon and Zimmerman playhouses include Jefferson De Angella in The Pearl Maiden, Letitia Crozman in The Rich Thing, Maude Adams in Chatterbox, Get-Rich-Quick Wallingford, and Rebecca of Sunnybrook Farm.

There was considerable excitement in town just before Christmas, when Paul Potter's new play, Half Way to Paris, was forced to close at the Garrick. Scheduled for a week's run, it lasted until Wednesday night, when, with no money to pay salaries and other expenses, the co. stranded, the majority beating it to the "Gay White Way," where they celebrated a rather gloomy Christmas. While all the offerings in this city this season have not been successes and several have had to shorten engagements, Half Way to Paris is the first play to close down in the middle of the week.

Last week there were a number of good plays which made their first local appearance. Billie Burke in The Runaways at the South Broad had a little extra excitement which was not on the programme on Monday night, some fire extinguishers breaking and flooding the entire stage.

Miss Burke waded out with her dresses held high enough to avoid the water and to display well formed ankles, and she made a little speech telling everybody not to get excited, that the damage would be quickly remedied. After a fifteen minute wait the play became dry and the play went on. Damage to the costumes and scenery was considerable. Assisted by C. Aubrey Smith as a bachelor of fifty smitten with a heroine of eighteen, Billie Burke delights large audiences at the South Broad in The Runaway, adapted from the French. She is the errant heroine, a role which fits her to a nicety and she plays with much stylish charm and is dainty, arch and uncommonly attractive throughout. Mr. Smith knows how to play with ease and grace the talented bachelor, having filled this role adequately in The Morals of Marcus.

Having heard so much about The Siren, there was a full house when the curtain went up for the first time last week at the Forrest. Their verdict must have been a cool one for the theatre has been crowded ever since. The waits is the real thing and Donald Brian and Julia Sanderson introduce of Nibbles picturesque innovations. "The Wallflower" and "Waltz Carole" are the most popular waltz numbers and one of the funniest bits of the evening is "I Want to Sing Opera." Donald Brian has

a part which suits his talents admirably. Julia Sanderson was vocally splendid and was graceful, pretty, sprightly and captivating. Frank Moulton was the leading comedian and provoked laughter whenever he was on the stage.

Elsie Janis appeared in The Slim Princess last year in this city, and since that time the play has been pieced up, so it is now presentable, and to a certain degree original. The piece is well cast, and Joseph Carverhorn is a real droll comedian. Miss Janis, as last year, is a pectorally satisfactory incumbent of the title-role, and her sense of fun and character values add her materially throughout.

Chauncey Olcott is a fixture at the Walnut New Year's and Christmas weeks, and his appearance this year is in a new play, Macbeth, where he takes the part of a poor Irish nobleman with a tomboy for a sweetheart. The vocal numbers were not too numerous, and were sung melodiously in the star's familiar and agreeable manner. Next week the attraction at the Walnut will be The Comedians. James Forbes's new comedy. The cast will include the Metropolitan co., Harry Davenport, Florence Malone, John Robertson, Amy Leiser, and Frederick Malcolm.

The Faun, which closed its local engagement at the Lyric, was one of the most delicious satires

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THE RETURN OF PETER GRIMM

roles. This week the attraction is George M. Cohan's well-known Forty-five Minutes from Broadway.
There has been a change in the ownership of the American Theatre where the Blaney-Spooner Stock Co. is playing. Harry Clay Blaney has purchased an interest and has also decided to make Philadelphia his permanent home. He arrived here on Christmas Day with his wife, known on the stage as Kitty Wolf. There will be no change in the policy of the house and James Wolf will continue as resident manager. Last week's attraction was The Fortunes of Fluffy, and this week Fald in Fald will be produced by the stock co.
Al. H. Raymond, the well-known German comedian who is now appearing at Keith's with Caverly is to marry Ella Weber, of New York, niece of Joe Weber, of Weber and Fields. The date of the wedding has not been set.
J. SOLIS-COHEN, JR.

THE WEEK IN WASHINGTON

Jacinto Proved Most Satisfactory at the Belasco—John Drew Well Received at the National—Timely Gossip.

Following the usual very successful engagement of the popular star, John Drew, at the National Theatre, in one of the best liked of Hubert Henry Davies' works, A Single Man, comes for the New Year's greetings Dunstan and William Farnum in Ward's People's successful war play, The Littlest Rebel, who are seen in their convincing characterizations of opposing officers in the Blue and the Gray. Military life upon the stage has very attractive qualities here when well done, and the present production combines all that is stirring and effective. The big battle scene furnishes a very realistic picture. One of the most talented of child artists, Juliet Shelby, is a winsome figure in the title-role, and special favorites in a big way are William B. Mack, George Thatcher, and Percy Harwell.
Jacinto, one of the newest and most pretensions of this season's musical offerings, splendidly staged, with all the alluring attainments of a capital musical score, a pleasing book, a big interpreting co. of talented principals, and a beauty chorus of large numbers, proved a most fitting offering at the Belasco for the holiday season, attracting large audiences. Henry W. Savage's big Pullman car frolic, which opened here a season's stay, is the very strong New Year's offering. There is laughter all through.Julian Kittinge finds one of the largest of advance sales for The Fascinating Widow, another of last season's first productions, whose opening week was one of the largest for the commencement of a new star in a new line of endeavor. Associated again with Mr. Kittinge are all of the favorites—Eddie Garvie, James E. Sullivan, James Spottawood, Charles W. Butler, Gilbert Douglas, Winona Winter, Louise Orlin, June Mathis, and Carrie Perkins. Last week's attraction that filled the house for two performances, two extra matinees being added, was the cleverly presented and elaborately produced musical comedy, Mutt and Jeff, with Richard Freeman and George Edwards as droll impersonators of the leading roles.
The New Year's attraction at the popular Academy of Music is Harry Kelly in the musical comedy His Honor the Mayor, again strongly successful.The Yale University Glee, Banjo and Mandolin clubs will give a concert in the ballroom of the New Willard New Year's Night. This is the first visit of the clubs in nearly four years.
George W. Harber, one of the most important members of the Columbia Stock Players at the Columbia Theatre last Sunday, was the center of a most cordial greeting on his appearance as John Meade, the millionaire promoter.
Greatest Vassells and his Italian Band was heard in concert at the National Theatre New Year's Eve.
A splendid holiday bill at Chase's presents May Tully and co. in the new sketch of divorce colony life in Reno, Nev., entitled The Battle Cry of Freedom. The musical farce, Billy Gould and Belle Ashby, in songs and stories; Little Lord Robert, aptly termed a twenty-two-inch mite of merriment; the Lorch Family of Eleven members, acrobatic wonders, with their trained horses and donkeys; Ed Norton, singing comedian; Caroline Franklin, William Nelson and co. in The Clubwoman; and Vittorio and Georgette.

E. H. Newman will begin his annual series of travelogues at the Columbia Theatre, Jan. 21. Mrs. Geo. Tom Thumb, who says she has met every President since Lincoln, called at the White House Thursday and was introduced to

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LIEBLER & CO., Managers.
In Louis N. Parker's New Play,

DISRAELI

With a Notable Cast

President Taft, who spent several minutes chatting with her. The little lady is now about seventy years old and is in the best of health. She was accompanied by Baron Mazi and Count Primo Mazi. The illustrious trio were headliners at the Casino.
The Columbia University Players, the student dramatic organization of Columbia University, New York, have secured the Columbia Theatre for a dramatic performance on April 9.
At the Gaiety Theatre Jack Blaney is presenting the Bohemian Show, with Kitty Watson, the Lady Dainty of burlesque. At the Lyceum Theatre Zallah, the well-known dancer and her own co., is the attraction. Two skits, by George Totten Smith are offered, entitled A Dress Rehearsal and An Unkind Oriental.
The President and Mrs. Taft occupied a box at the National Theatre Thursday night to witness John Drew in A Single Man. With them were Professor Louis Moore, of Cincinnati, and Major Archibald Butts.
JOHN T. WARD.

TOLEDO.

The Pink Lady Popular Here as Elsewhere—
Catherine Countess at the Lyceum.The Pink Lady at the Valentine Dec. 25-27, with Olga De Baugh in the same part, was a great success and drew big audiences. Others who deserve mention are Mrs. R. Young, John Ingham, Ruth Thorne, well remembered here for good work in The Arcadians, and Scott Walsh. Aborn Opera co. 1, 2.
Large audiences greeted Catherine Countess in The White Sister at the Lyceum 25-30. Ward and Yokes 31-4.
Dora Thorne was well presented by the Helian Stock co. 25-30. Wife in Name Only 31-4.
JANE CURTIS.

CORRESPONDENCE

(Received too late for classification.)

CONNECTICUT.

HARTFORD.—PARSONS: After a week of dark hours Thais played a return engagement Dec. 25-27 to fair business. The humorous Seven Sisters 25-30 by Charles Cherry and a competent co. from the Lyceum Theatre, proved most amusing and was well received.
POLLS: An exceedingly prosperous week 25-30, Paul Armstrong's A Romance of the Under World being the top line, proving a strong attraction produced by a co. of thirty. At the Hartford Loring Parquette and co. in The Gibson Girl was the special feature, business as usual to capacity.—ITEMS: Manager E. E. Poli, who in comparatively a few years has become proprietor of a chain of vaudeville theatres, is entered in the tax list in New Haven, his permanent home, for over \$500,000 real estate valuation. Edwina Florence Cook of this city, who recently made her debut professionally with the Half Way to Paris co., is spending the holidays with her parents, rejoicing the co. Jan. 2.—The local lodge of Wika, which is prosperous to the extent of \$100,000 worth of property and a membership of 900 members, is having a "boom on" over 100 applications for new membership before the works.
A. DUMORT.that has been here this season. With such a capable cast headed by Mr. Faverham and his wife, Julie Orr, the blending of truth and fancy was very artistic. The author, Edward Knoblaugh, is also the author of Klomet, which is making such a success in New York. The Fawn left Philadelphia for Boston, where it will stay for two weeks, when it will then open in the Manhattan Opera House.
The Gamblers is having a very successful run at the Adelphi, and its stay is indefinite. It has its melodramatic values, and is rich in popular appeal, which accounts for its having run nearly an entire Winter in New York last season. No stars are featured in the cast, but the co. contains several players of position and authority, who are notably well equipped for the parts they have elected to portray. Jane Cowell is a promising actress of much personal beauty, and is making her first visit here in the piece. Others employed include Orma Caldera, Charles A. Stevenson, George Backus, George Wright, Jr., and Wallace Perkins.
The Follies of 1911 are in their last week at the Chestnut Street Opera House, where they have had a very successful run. The parody on Everywoman is one of the hits of the very clever offering.Keith's holiday bill last week had a number of excellent acts, including a new and cleverly staged sketch by Frank De Witt, The Awakening of Toys. Eddie Leonard, one of the old-time minstrels, assisted by Mabel Russell, was also a headliner, while Lolo, an Indian girl, mystified the audiences with a number of new occult illusions and tricks.
Harry Kelly, in the always popular His Honor the Mayor, made a big success at the Grand Opera House last week. This week the attraction is another mirth-producing affair, being a revised and modernized presentation of Hamilton's Fantasma. Frances Lee will have the title-role and George F. Melville will appear as the clown. George Hanlon, Jr., will also appear in the cast.
Manager Fred A. Nixon Nirdlinger added another to his list of enterprises last week, leasing the Point Breeze Theatre at Twenty-second and Morris streets, which he has opened as a vaudeville and motion picture house. It has a seating capacity of 1,500.
Sky Farm, a rural comedy with plenty of sentimental interest and dramatic situations, was presented last week by Grant Lafferty's Stock co. at the Chestnut Street Theatre. William Ingersoll and Carolyn Gates were in the leading

AMUSEMENTS THE COUNTRY OVER

THE 1912 MIRROR CREDENTIAL

Managers of traveling companies and theatre managers will find in the hands of every correspondent authorized to represent The Mirror during the year 1912 a new credential bearing on its face, in figures of 14 inches, the year 1912, in green ink. The body of the credential shows the name of the representative and the city or town which he represents, properly signed by the manager of this paper.

It will be a favor to THE MIRROR if all managers will be particular to extend no recognition to any representative of this paper who does not present the new 1912 credential. The credential is held in a neat card case, and should any old credentials be presented we request that they be taken up.

ALABAMA.

SELMA.—ACADEMY: Country Boy Dec. 30; excellent co.; good business. Graustark 21; matinee and evening; light business. Smart Set 26; tonkery house.

MOBILE.—THEATRE: The Country Boy Dec. 15; excellent cast; good business. Richard Carle in Jumping Jupiter Dec. 25.

ARIZONA.

BISBEE.—ORPHEUM: The Clansman Dec. 19; excellent co.; good business. The Red Rose 18; excellent co.; capacity. Bright Eyes 14; excellent co.; capacity.

CALIFORNIA.

SAN FRANCISCO.

Anna Held Here for Two Weeks—The New Alcazar Ready for Business.

At the Columbia Anna Held and her large co. opened Dec. 18, having arrived that day from Salt Lake on a special, and, as usual, a big house was there to greet her. With her came Mr. Watson, the funny individual, who carried the piano in the Folies of 1911. This attraction will remain two weeks, with Christmas and New Year matinees.

At the Cort Kubelik had a capacity house afternoon 17, and his next concert will be at the same house 24, then at Oakland 19. For week ending 24 Grand Paris Opera co. will hold forth instead of at the Valencia, and commencing Christmas matinee Forbes Robertson will commence an engagement of two weeks in The Passing of the Third Floor Back.

At the Savoy Billy Clifford drew a big house with his lighthouse dancing and catchy songs. Coming The Third Degree.

The Alcazar is now fit and ready to meet its former patrons and new ones at its new home, O'Farrell and Powell streets, completely arranged by and under the direction of Fred Balsco, the owner, and Fred Butler, who has complete charge of the stage. First performance, evening 23, opening with The Fourth Estate.

The Orpheum has another star bill this week, still headlining Ada Reeve, Charles Semon, Conrad and Whidden, Cunningham and Marion, Diamond and Nelson, Laneton Lacer co., Mrs. Gardner Crane co., and Genaro and Bailey are the other numbers.

The Empress has a good bill, also with Joe Tinker in the cast, which includes Kata, Donahue and Stewart, the Levins, Maud and Gill, Elena and Carmelita, and Owen Wright.

LOS ANGELES.

Excellent Business at All Houses—Rose Melville Very Popular Here.

Notwithstanding that the week prior to the holidays is noted as being very slim from the box-office standpoint, the theatres of this city all enjoyed a fair week's business.

The Majestic, housing Laurance D'Orsay in The Earl of Pawtucket, enjoyed a full week of patronage, although this is not the first time this comedian has been seen here. Mr. D'Orsay was greeted on the opening night with a number of curtain calls, which compelled him to answer with a very neat, little speech. The supporting co., including Katherine Emmitt, was quite a favorite.

At the Mason Dec. 18-23 The Red Rose played to a fair week's business. The chief attraction to local patrons was Zoe Barnette, a Los Angeles prima donna of light opera. She was given an ovation on the opening night and showed well with flowers. Taken altogether, the play is Robert Hilliard's A Fool There Was.

Brewster's Millions is in its second and last week 18-23. Robert Ober and the Belasco Stock co. have given this comedy such a clever staging, under the direction of James Neill, as to make it one of the big laughing hits of the season. Commencing Christmas week, The Aviator will be staged for the first time locally.

It is officially announced that Mr. Savage will play his celebrated grand opera organization at the Majestic for four performances 3-6, and the opera will be The Girl of the Golden West. Even at the present writing the box-office is besieged with mail orders for tickets.

Rose Melville at the Lyceum is here once more in her old-time success, Sis Honkins, and it is very gratifying to state that she has drawn big houses at every performance. Many of the original co. are steadfast in their support of this popular little actress, and her entire selection of artists are truly capable. The music is catchy and the specialties good.

The Burbank Theatre 17-23 presented Florence Stone in The Blue Moon, and this little stock co. met every demand. This piece will be presented for a second week, starting Christmas Day.

The Grand Opera House 17-23 Ferris Hartman and co. gave a highly creditable presentation of the Strauss waltz opera, The Bat and the Butterfly. Their next week's bill will be The Toyman, in which this co. has in times past made a big hit.

OAKLAND.—MACDONOUGH: Montgomery and Stone in The Old Town Dec. 19, 20; S. R. O.; best of the season. Forbes Robertson in The Passing of the Third Floor Back 21-23; great production; capacity houses.

LIBERTY: Bishop's Players presented The Sign of the Cross 18-24; characterizations all good; E. T. Hall as Sherlock Holmes great.

COLUMBIA: Dillon and King Opera co. in Honolulu 18-23; performance satisfactory; attendance fair.

ORPHEUM: Vandeville 17-23; Johnny and Emma Ray great headliners and big laugh producers.

ITEMS: Manager Elber's new innovation whereby the Orpheum is presenting an entire change of bill each week, is proving a great success and resulting in greatly increased attendance.

IRENE: Irene Outing has joined the ranks of Bishop's Players.

JAN KUBELIK: Jan Kubelik gave a recital at the Liberty 19 to packed house; great rest of satisfaction; enthusiasm unbounded.

THE PANTAGES: The new Pantages house, which is being erected for a few weeks, will be ready for occupancy in a few weeks.

SAN JOSE.—VICTORY: Forbes Robertson in The Passing of the Third Floor Back Dec. 20; splendid co., to fair-sized house. Montgomery and Stone in The Old Town 21; class A production; to large audience.

THEATRE: Ed Redmond co. in The House of a Thousand Candles 18-24; pleased good-sized audiences.

ITEM: Thurston Hall makes his initial appearance as leading man in The Man on the Box 25.

FRESNO.—BARTON OPERA HOUSE: Rose Melville in Sis Honkins Dec. 11; satisfactory business. Laurance D'Orsay in Earl of Pawtucket 13 pleased highly appreciative audience.

SAN BERNARDINO.—OPERA HOUSE: Bright Eyes Dec. 9 pleased good house. Rose Melville in Sis Honkins 14; good business. Tempest and Sunshine 15; poor business.

COLORADO.

PUEBLO.—GRAND: Bright Eyes Dec. 21 pleased.

ITEM: The Newyeds co. billed for 1; will sing on the streets for benefit of local orphans.

CONNECTICUT

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. Dec. 25-30 presented Sherlock Holmes to big holiday business. As Holmes Mr. Cody had an opportunity to show some most clever work, which he realized to the fullest extent. Miss Duke took care of Alice Faulkner in her usual excellent manner. John Bayard, as was given a royal welcome. Eugene Frasier played old Moriarty to perfection. Harry Andrews, under whose direction the play was produced, showed how much directorship has to do with success.

MIDDLETOWN.—MIDDLESEX: The Killies' Band Dec. 25 satisfied two good houses. May Irwin in She Knows Better Now 26 pleased excellent business. Thomas Wise in Captain Whittaker's Place 28 pleased large audience.

WATERBURY.—POLIS: May Irwin in She Knows Better Now Dec. 25; two large and well-pleased houses. The Killies' Band 26; good business. Cat and the Fiddle 27; fair house.

WILLIMANTIC.—LOOMER: Cat and the Fiddle Dec. 26; trick scenery; large and lively chorus pleased; large audience.

WINSTED.—OPERA HOUSE: The Killies' Band Dec. 27; fair house; one of best concerts ever here.

FLORIDA.

ST. AUGUSTINE.—JEFFERSON: The Roary Dec. 6; fair house; excellent performance; delighted audience; if again presented here will be greeted by crowded house. Mable Paige co. S. 9; good houses and performances.

LEESBURG.—UNDER CANVAS: A. G. Allen's Minstrels Dec. 22; fine performance; capacity.

GEORGIA.

ALBANY.—RAWLINS: The Third Degree Dec. 25; matinee and night; capacity well pleased.

MACON.—GRAND: Beverly, with matinee. Dec. 25 pleased good patronage.

IDAHO.

BOISE CITY.—PINNEY: Dave Lewis Dec. 25. The Barrier 27, 28.

ITEMS: Big Christmas celebration 24; house filled; it was an affair to be proud of and remembered more than 1,000 poor children made happy; Mr. Pinney donated use of his theatre—good bills at Orpheum, Grand, Blou, and Leticia. Good bills and extra good business at the Isis. S. R. O. sign in use every night at the New Box.

NAMPA.—OPERA HOUSE: Moorhead co. Dec. 19 in The Great Divide. Monte Cristo 17; good co.; small but appreciative audience. A Millionaire Tramp 12; good melodrama; fair business.

ILLINOIS.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in The Dawn of a Tomorrow Dec. 23-30; splendid; capacity. Miss Hayward's Glad was one of her most perfect portrayals. Charles Dingle as Sir Oliver Holt developed the shadings of the character with rare skill. The Oliver Holt of Chester Wallace brought out the mental states skillfully. The other members played with exceptional earnestness.

ALTON.—TEMPLE: Indiana Folks Dec. 23; moderate business. Kibbie and Martin's U. T. C. 25; two capacity houses.

ITEM: Manager Sauvage purchased the entire printing plant of the Alton "Daily Times" for one day, 23, 24, and got out a 10,000 issue devoted entirely to the interests of theatrical fraternity.

BLOOMINGTON.—CHATTERTON: Howe's motion pictures Dec. 22, 23; excellent; to poor business.

business. St. Elmo 23; good business; matinee and night; fair co. Crescent Musical Comedy co. in A Good Old Time 27; very poor co. and business.

AURORA.—THEATRE: Harry Bulger in The Flirting Princess Dec. 22; good co.; medium business. The Traveling Salesman 24; two performances; good patronage. Sweetest Girl in Dixie 25; matinee and night; good business.

QUINCY.—EMPIRE: The Partisan Beauties Dec. 21; big business; good satisfaction. Barriers Burned Away 24 pleased good houses. The White Sister 25; two large houses; very capable co.; excellent satisfaction.

CAIRO.—OPERA HOUSE: Miss Nobody from Starland Dec. 16 pleased two good houses. Lew Dockstadter 19; good business. Trixie Friganna in Sweetest Girl in Dixie 20; excellent co., to S. R. O.

STREATOR.—PLUMB OPERA HOUSE: Harry Bulger in The Flirting Princess Dec. 23 pleased good attendance. St. Elmo 24; good business.

PEORIA.—MAJESTIC: The Echo Dec. 14; 16 delighted excellent business. Lyman Howe's Travel Pictures 17, 18 pleased; good business.

MATTOON.—MAJESTIC: Madame Sherry Dec. 16; excellent co.; capacity.

ELGIN.—STAR: Sherman Stock co. in East Lynne Dec. 25-31; satisfactory returns.

INDIANA.

MARION.—INDIANA: Seven Days Dec. 14 delighted good attendance. Oscar Cook Stock 15; 23; presented Wyoming. The Burglar and the Girl, Felecia. Playing the Game The Wrong Mr. Brown, and Sin and Its Sorrow; fair attendance. Alma, Where Do You Live? 25; two large audiences and pleased.

GRAND: Orpheum 25; Spice 26-30.

ITEM: A. E. Bennett succeeded Ed. Daley as local manager 1.

SOUTH BEND.—OLIVER: Countess Thamar de Swirsky danced well before large house Dec. 25. Mrs. Fluke was thoroughly enjoyed by good house 26 in Mrs. Bumstead-Leigh; excellent co. Ty Cobb in The College Widow 27; drew well and pleased.

AUDITORIUM: Let George Do It 17-20; good houses; excellent satisfaction. Shore Acres 24-27; good business and pleased.

GOSHEN.—JEFFERSON: American Stock co. presented The Circus Girl. Slaves of the Orient, in Wyoming. The Kidnappers, and Ten Nights in a Barroom to small audiences week Dec. 18, with 21 out, when Countess Thamar de Swirsky interpreted dancer, delighted meagre attendance. Other People's Money 25; fair performances and business.

EVANSVILLE.—BIJOU: Manhattan Gaiety Girls Dec. 21; fair houses. The Gitanjali 25; poor house; good co. Buster Brown 24; good house. Goose Girl 25, and matinee, drew well.

ITEM: The Grand (Orpheum Circuit) closes first of the year; negotiations are pending for reopening.

RICHMOND.—GENNETT: The Heart Breakers Dec. 25; very good co.; pleased capacity.

ITEM: Mr. and Mrs. George Damers entertained the members of the H. B. co. at a Christmas dinner. Presents were distributed by Mr. Deckert, who acted as Santa.

TERRE HAUTE.—GRAND: Lew Dockstadter Dec. 15; business big. In Wyoming 16 pleased large house. Top of the World 17 pleased big business.

ITEM: Jack Hoelmer and wife spent holidays in Minneapolis.

WABASH.—EAGLES: Buster Brown Dec. 21 pleased; fair business. Lyman Howe 22; excellent co.; good business.

IOWA.

DES MOINES.

More Praise for Little Mizzi Hajos—Fine Advance Booking at the Berchel.

This city added its quota of praise to The Spring Maid, with Mizzi Hajos, which appeared at the Berchel Dec. 25, 26.



A BULL FIGHT IN BARCELONA, SPAIN

Messrs. Elbert and Getchell announce a fine line of attractions to come, including Barriers Burned Away 21, 1. Alma, Where Do You Live? 2, 3. Thomas Jefferson 8, 9. Kismet 16, 17. Little Miss Fix-It 20. The Round Up 25-27. Miss Nobody from Starland 31. The Princess Stock co. offered a most commendable presentation of Miss Hobbs 17-23, with Irene Oshier in the title-role. Miss Wicks of the Cabbage Patch 25-30.

H. M. HARWOOD.—NEW ODEON: The Norwoods Dec. 18-23 pleased excellent business. Lena Rivers 24; fair house. Folks from Vermont 25 pleased two fair houses.

DAVENPORT.—BURTON OPERA HOUSE: Creator's Italian Band Dec. 19; satisfactory. Light business. Guy Hickman Stock co. 24, 25.

NEWTON.—THEATRE: Lena Rivers Dec. 21; good business.

KANSAS.

TOPEKA.

Joseph Manning in Get-Rich-Quick Wallingford Scored Hit—Plays to Capacity House.

Joseph Manning in the role of J. Rufus Wallingford, a get-rich-quick man, played at the Grand Dec. 23 and scored a decided hit. Mr. Manning's vivacious acting kept the audience continually laughing throughout the performance. Horace Daw (Blackie), as Wallingford's pal, and Fanny Jasper, the public stenographer, did exceptionally good work. In spite of the Christmas season, the play to capacity house. Return date 27. Baby Mine, presented by North Brothers' Stock co., played to good business 25.

At the Majestic 25-30 Jennie Russell in Rosalind at Red Gate is playing to capacity houses. Performance very good.

The local lodge of Elks entertained nine hundred poor children Christmas afternoon. After feasting the youngsters, they were all given presents. A Lincoln penny and a ticket to the Aurora Theatre, where Manager Elliott arranged a special programme.

H. J. SKINNER.

WICHITA.—CRAWFORD: The Chocolate Soldier Dec. 18; appreciative audience; excellent attraction. Get-Rich-Quick Wallingford 21. AUDITORIUM: The Wolf Stock co. presented The Serrano in the House 11-16. The Wolf 18-23. ITEM: The Branding, a new play, by J. W. Dennis and D. E. Davenport, of this city, was given its premiere at the Lyceum 18-23. This is a typical Western play, full of life and vim, and was admirably presented by the North Brothers' Stock co.

NORTON.—AUDITORIUM: The Royal Slave Nov. 25; good co. and house pleased. The Servant in the House 27; good co. Hayes Associated Players presented Under the Bear's Paw Dec. 11. Dolores 12. The Divorce Cure 13; good co. As Told in the Hills 25; good co. and house pleased.

PITTSBURG.—ORPHEUM: Alma, Where Do You Live? Dec. 10; good house and co. The White Sherry 11; good co.; small house. Madame Sherry 12 pleased large house.

OTTAWA.—ROHBAUGH: Get-Rich-Quick Wallingford Dec. 28 pleased.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Harvey Stock co. in Under Arizona Skies, Molly Bawn Girl of the Barracks, and Don't Tell My Wife Dec. 25-30; good co.

PADUCAH.—KENTUCKY: Buster Brown Dec. 25; two good houses; good business. Common Law 26; poor business.

MIDDLESBORO.—MANRING: Music Makers' Concert co. Dec. 19 pleased small audience.

LOUISIANA.

DONALDSONVILLE.—GONDRA: Local talent Dec. 23 pleased. RIVER LANDING: Cooley-Thorn Wonderland Floating Theatre 21, drew well and pleased. MAGNIN'S PARK: UNDER CANVAS: The Glass Blowers 17-23; good attraction.

MAINE.

BANGOR.—OPERA HOUSE: The Family Dec. 25 well pleased two good audiences.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: Clark's Runaway Girls from Dixie Dec. 21-23; one of the very best burlesque co. seen here in many a season; big hit scored by Adeline Roasting; a special feature was the chorus girls' contest held after the regular performance 22, when several demonstrated their ability as vaudeville entertainers with much success; cash prizes were given; the audience were the judges; attendance good. Katsos-Phelan Musical Comedy co. 25, 26 presenting A Knight for a Day, Girls Will Be Girls, and The Runaways with George Over, Louise Horner, Della Foster, Margaret Oullington, Louis Roy, Max Fisher, and David Chase gave a most pleasing performance; is stronger and better than last season, and has a strong chorus that can both sing and act; well staged and costumed; an attraction of merit; attendance very good. ITEM: Manager Peter S. Clarke, of the Runaway Girls co., is deserving of much credit for the very excellent performance given by his co. on their first visit to this city. We have never heard a better chorus than the one with his attraction; a return date would draw a big O. after the holidays. Albert H. Fields, of this city, has written a new one-act playlet, The Wireless Operator, that will soon be presented with Mr. Fields in the principal part. Homes and Hollister appeared at the Bijou 21-23 in a scene from Shore Acres, and met with success. Powers, the hypnotist, had a very successful engagement at the Bijou 18-23. Invitations have been received from Messrs. Hathaway and Loneragan, for the Loneragan Players' Gambol, to be held on the stage of Hathaway's Theatre, New Bedford, Mass., after the evening performance 27. Manager Julius Oahn was in town 21, guest of Manager George S. Wiley, of the Academy. Walter S. Fenner, Mr. and Mrs. H. B. Haddfield, Roy Sumner, Alphonse Grottel, Manager Charles A. Grottel, H. F. Hyland, Jack Daley, Charles D. Bush, J. Fred Miller, Manager George S. Wiley, Walter McPhail, Katherine Scott, and a score of other friends extended Christmas greetings. W. F. ORR.

NEW BEDFORD.—THEATRE: Five Musical Lovelands, Weston Sisters, Lillian Carter, and pictures pleased capacity Dec. 24-27. HATHAWAY'S: As their first musical comedy offering the Lester Loneragan Players gave Forty Minutes from Broadway 25-30, and it met with instantaneous and emphatic success. As Mary Jane Jenkins Amy Heard still further enhanced her constantly growing reputation. She achieved a veritable triumph by her graceful and piquant acting and exquisite vocalization. Her solos were so charmingly rendered as to evoke enthusiastic applause. As James Blish Mr. Loneragan contented himself with a small part. Eddie Phelan literally revelled in the part of Kid Burns, and invested it with irresistible humor. Holle Lloyd played Tom Bennett infinitely, and kept the audience convulsed. William Townsend made an irrepressible villain. Mark Fenton deserves unqualified praise for his admirable portrayal of Andy Gray. Otola Nesmith was bright and fascinating as Flora Dora, and Maud Blair was excellent as Mrs. Deane. The remaining characters are in capable hands. A chorus of twenty extra people proved thoroughly efficient. The mounting of the piece affords evidence of the taste and care expended upon the Loneragan productions, and obviously no expense has been spared to make the production an unqualified success. It would be difficult to indicate any point capable of improvement. Great credit is due to Bernard Steele and Eddie Phelan for the excellence of the stage management, notably in the artistic and picturesque arrangement of the various groups. SAVOY: Mr. and Mrs. John Cosmar and James Coyne 25-27; delightful large audience. VIEN'S: Four Baldwin, Dunning Sisters, and Demetrius 25-27; excellent bill; big business. ITEMS: Joseph K. Nye, of Fairhaven, is the guest of Henry W. Savage on Mr. Savage's yacht, The Joreana, on a two weeks' cruise to Swan Island, W. I. After the business performance Messrs. Hathaway and Loneragan gave a banquet on the stage to about 300 guests. The players furnished a novel entertainment.

BROCKTON.—HATHAWAY: The Thompson-Woods Stock co. in Raffles Dec. 25-30; opened to capacity and gave fine performance. Thelma White in the title-role did good work. William B. Freeman as Captain Bedford made a hit. Frances Brandt, Marion Chester, Jessica Bates, and Ida Parks deserve mention for good work. The play was well staged. ITEM: The members of the Thompson-Woods co. had a banquet and Christmas tree after the evening performance on the stage at Hathaway's, and had a jolly good time. W. B. Freeman acted as Santa Claus and Thelma White as toastmaster. The members presented a handsome student lamp to William H. Dimock, stage director of the co.

LOWELL.—OPERA HOUSE: County Sheriff Dec. 25; two capacity houses. East Lynne 26; good business. HATHAWAY: Brown Horton Stock co. in Forty-Five Minutes from Broadway 25-30; big business. MERRIMACK SQUARE and KEITH'S: Vaudeville 25-30; good houses.

FITCHBURG.—CUMINGS: Albert Lando Stock co. in Brewster's Millions Dec. 25-30; best stock performance here. Albert Lando, Lillian Lee Anderson, John Peck, Frank Thomas, and W. H. Dehman deserve special mention.

LAWRENCE.—OPERA HOUSE: The Lost Trail Dec. 25 to large house. Charles Cherry in The Seven Sisters 26; small but delighted audience. Joseph King's co. in East Lynne 27; fair house.

GLOUCESTER.—UNION HILL: The Lone Fern Stock co. in The Crimson Stain, The Sacrifice, The Girl of the West, Kathleen Mauryneen, Wanted—A Wife, and Camilla Dec. 25-30.

HOLYOKE.—EMPIRE: Empire Stock co. Dec. 25-30 in The Chorus Lady; packed houses at each performance; entire co. pleasing greatly.

SALEM.—EMPIRE: Lost Trail Dec. 27; good co.; fair business.

MICHIGAN.

JACKSON.—ATHENAEUM: Winifred St. Claire co. Dec. 24-31; presenting Rosalind at Red Gate, Alaska Lou, The Girl and the Detective, The Girl from Out Yonder, The Sporting Chance, and The Show Girl; The Yankee Girl, and The Call of Her Mate.

KALAMAZOO.—FULLER: New England Folks Dec. 18; well received; big business. Keith Stock co. 18-23; opened with His Last Dollar, followed by The Vinegar Burer, The Peddler, and Shore Acres; very capable co.; satisfaction.

BATTLE CREEK.—POST: Thelma De Swirsky Dec. 20 pleased poor business. Cobb in College Widow 24; good co. and business. The Chorus Girl 25; fair co.; good business.

ADRIAN.—CROWSWELL OPERA HOUSE: Harry Le Mar in New England Folks Dec. 25; very small house; not very much of a performance.

COLDWATER.—TIBBETTS OPERA HOUSE: New England Folks Dec. 21; light business.

MINNESOTA.

ST. PAUL.

Alfred Cooper Well Remembered—H. B. Warner Drew Well and Pleased.

The return of the Shubert to high-class legitimate attractions was inaugurated Dec. 24-30 with Alma, Where Do You Live? in which H. B. Warner scored a signal victory before a large audience. The support, including all the important "bits," could hardly be improved upon. John Mason in As a Man Thinks 31-4. Baby Mine may follow.

The country Roy visited St. Paul for the first time at the Metropolitan 24-30, with Alfred Cooper, who became a great favorite here while a member of James Nell's co. during various Summer seasons in the leading roles. The supporting cast is an excellent one, and an admirable porting co. is given Emma Trentini in Houghton's Marietta 31-4. Pink Lady 7-13. Old Homestead 14-20.

Let George Do It, with George P. Murphy as the German dialect janitor, was well liked at the Grand 24-30. The electrical effects in the jolly fall scene and the "Two Lips Are Waiting in Tulp Town" song number, was much applause. There were a large number of attractively garbed chorists. St. Elmo 31-4. School Days 7-13. Girl in the Taxi 14-30. White Sister 21-27. Lily Lena, Hermine Shone, Millett's Models, Four Elks, Mardo-Aldo Trio, Henry Olive, and

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According to the decision of the U. S. Supreme Court, handed down by Mr. Justice Hughes on May 20th, 1911, no one but the Carthusian Monks (Pères Chartreux) is entitled to use the word CHARTREUSE as the name or designation of a Liqueur, so their victory in the suit against the Cusenier Company, representing M. Henri Lecouturier, the Liquidator appointed by the French Courts, and his successors, the Compagnie Fermière de la Grande Chartreuse, is complete.

The Carthusian Monks (Pères Chartreux), and they alone, have the formula or recipe of the secret process employed in the manufacture of the genuine Chartreuse, and have never parted with it. There is no genuine Chartreuse save that made by them at Tarragona, Spain.

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Innes and Ryan made up a strong bill at the Orpheum 24-30.

The sketch, The Picture of Dorian Gray, Sydney Grant, and Raymond and McNeill are prominent in the Embers bill 24-30.

Big acts are constantly being booked by the 10-cent houses. Madame Hermann heads the Princess bill 25-31.

William McGowan, who has been local representative of the Miles Circuit since this season's opening of the Majestic Theatre, has decided to take a vacation, and will be succeeded on 1 by Jolly Jones, Jr.

The Durlings were at the Star 24-30. JOSEPH J. PFISTER.

DULUTH.—LYCEUM: Alias Jimmy Valentine Dec. 21, 22; good business; well pleased. The Country Boy 23 matinee and night, to small houses; well rendered performances. Granstark 24, matinee and night; medium patronage; fair production. The Deep Purple 25, 26; splendid business. Highly pleased audience; exceptionally fine work in all roles. ITEMS: M. J. Knill, manager of The Deep Purple, gave a dinner to his co. on Christmas Eve. The Lyceum Theatre, of this city, will give a benefit vaudeville performance Dec. 4 for Corinne Maltrone, who is at a local hospital with a broken leg.

ALBERT LEA.—BROADWAY: At Sunrise Nov. 26; fair co. and house. The Deep Purple Dec. 6; best this season; S. R. O. Frank Winniger in The German Gentleman 10 pleased good business. Mildred 24; small house.

WINONA.—OPERA HOUSE: Tormaker's Dream Dec. 24 pleased two light houses. Frank Winniger in A German Gentleman and John the Janitor 25; packed houses.

MISSISSIPPI.

JACKSON.—CENTURY: The Girl of the Golden West Dec. 18 pleased large house. Dock-stader's Minstrels, 22; good business. The Sweetest Girl in Paris 23 delighted good audience. The Bohemian Girl, matinee and night, 25, did well.

TUPELO.—OPERA HOUSE: The Rosary Dec. 20 pleased fair business.

MISSOURI.

ST. LOUIS.

Sam Bernard, James K. Hackett, Olive Vail, and Louis Mann All Pleased.

Sam Bernard convulsed large and well-pleased audiences at Schubert Dec. 17-23.

James K. Hackett in A Grain of Dust returned to Olympic 17-23 was well received and drew good houses. Miss Jewel did very commendable work, as did H. M. Holland. The Pink Lady 24-30.

Carl Costas's clever comedy, Bruder Martin, was presented by the German Stock co., and drew well 17 at Odeon. Christian Schober held the attention of the house as Bruder Martin.

Olive Vail is at the Garrick 17-23 in Miss Nobody from Starland. Miss Vail sang her songs and spoke her lines with all her former incoherence, and the other principals gave loyal support. Mrs. Leslie Carter in Two Women 24-30.

Louis Mann returned to the Century 24-30 in Elevating a Husband.

The Echo started in smartly at the American 17-23, with Blanche Dero and Frank Woods as the principal fun purveyors. Thurston, the great magician, 24-30.

In Wyomina at Havlin's 17-23, opened to good attendance despite many and strong counter attractions. Willard Mack did well in showing how things happen in that far North-western region. S. H. Duffley and The Smart Set in Dr. Deans from Boston 24-30.

The stock co. engaged for the Imperial Theatre by Manager D. E. Russell, who has just returned from Chicago, presented East Lynne 24-30.

That popular duo of vaudeville entertainers, Cressy and Dane, were at Columbia 17-23, and drew good business. The Standard's attraction 17-23, The Girls from Missouri, was presented in increased attendance. This co. has for its main star Thomas T. Bailey and Bobby Harrington, who assume full responsibility for the musical nonsense, Models a La Carte. Miner's Americans 24-30.

Two St. Louis boys, Will Fox and Harry Marks Stewart, were among the leading ones in The World of Pleasure Burlesque co. at Gayety 17-23. Hastings's Rix Show 24-30. V. S. WATKINS.

MEXICO.—GRAND: Madame Sherry Dec. 12; excellent co.; well pleased. Station's U. T. C. 23 pleased good business.

HANNIBAL.—PARK: William McCabe's Minstrels Dec. 19 pleased good house.

FULTON.—PRATTS: White Sister Dec. 17; fair business; co. good.

NEBRASKA.

FREMONT.—LARSON: The Fortune Hunter Dec. 23 pleased good holiday business.

NORFOLK.—AUDITORIUM: The Fortune Hunter Dec. 21; fine co., to poor business.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Taylor Stock co. Dec. 21-23; opened to good business in Charlotte Temple. Other plays: In the Bishop's Carriage, When Hearts Are True, Joe's Struck Town, and in Arizona. ITEMS: The Opera House and Lyric continue to draw big business. The Star has again closed for lack of patronage.

PORTSMOUTH.—THEATRE: Crowded houses first half of week Dec. 25-30. Tommy Donnelly's Minstrels being the feature of the bill. Balance of week Mike and Hunter in The Soldier of Daffville; Dick Sledge premier costume change entertainer; Beatrice Drew, singer, and new reels.

MANCHESTER.—PARK: Lost Trail Dec. 25-27; poor co. and business. ITEM: Manager Ryan has been transferred to Taunton, and Manager Bellman, of Worcester, is now in charge of the Park.

CLAREMONT.—OPERA HOUSE: The Rosary Dec. 25; good audience; medium satisfaction.

NEW JERSEY.

NEWARK.

Robert Edson and Mary Ryan Delighted Good Business—Miner's New House Opened.

The Arab was beautifully staged and enacted at the Newark Dec. 25-30. Robert Edson's portrayal of the title-role and Mary Ryan's impersonation of the gentle heroine were most interesting and delightful. Edward A. Maxwell as the governor, Joseph Hawley as Abdullah, Harris L. Forbes as the missionary, and Sydney Alsworth as the representative were all excellent. Seven Days 1.

The Cora Payton Stock co. disclosed its versatility by presenting Fifty Miles from Boston at the Orpheum 25-30. The entire co. were in the cast, and gave an excellent performance to crowded houses.

Andrew Mack was headliner at Proctor's 25-30. He was in good vocal condition, and sang in his customary manner. Others on the bill were Wilbur Mack and Nellie Walker, who are

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big favorites here: George B. Reno and co., Krestos and Fox, Dolores Vallecita, the Five Musical Girls, and Zoyarras.

J. Leubrie Hill and co. presented Mr. Friend from Dixie at the Columbia to crowded houses 25-30.

Manager Jacoby gave a good Christmas bill at the Court 25-30, with Roland West and co. as headliners.

In the Subway proved a good headliner at the Washington 25-30. Weston and Young scored in their singing and dancing sketch. Others were Eli Dawson, Frank La Dent, Campbell Sisters, Robish and Childish.

Rose Sydel and her London Belles pleased large audiences at the Gayety 25-30. Johnnie Weber and William S. Campbell, George W. Park, Mark Davis, James Bogard, Florence Nicol, Vinnie Henshaw, and Annie Morris helped to give a good performance.

Miner's New Empire, the third new theatre to open its doors in Newark in less than four months, opened Christmas to packed houses. J. W. H. Bay, James Marcus, John Kelly, Kitty Edwards, and Gertrude Perry took care of the principal parts. O. R. Schuberling's farce, *Husbands Beware*, played to small houses 25. Gertrude Elliott was seen in *Rebellion* 27 by a large and appreciative audience. *MOHAWK*: Dave Marion and his Dreamland Burlesquers played a return engagement 21-23, and as on its former visit attracted full houses daily. The Jersey Lilies 25-27 with James Cooper at the head, were greeted by capacity houses.

NAT. SAHR.

SYRACUSE.—WIETING: Bayes and Northworth in their Musical Surprise Party delighted large houses Dec. 25; holding the house forty minutes with their cleverly written sketches. *EMPIRE*: The Spendthrift to light business 21-23. Ralph Hers in Dr. De Luxe returned 25-27; renewed former success. *HASTABLE*: No Mother to Guide Her to mediocre attendance 21-23. Way Down East, with an excellent cast, did big business 25-30. A. BRIDGMAN.

WATERTOWN.—CITY: Paul Gilmore in *Mummy and the Humming Bird* and *The Bachelor* Dec. 21, 22. Vogel's Big City Minstrels 25; better than ever; all to excellent and appreciative houses. *LYRIC*: John B. Willis Musical Comedy co. 25-30; capacity. *KESNEY'S ORPHEUM*: Avis Paige Stock co. 18-23; satisfactory. DON HOLBROOK.

ONEONTA.—THEATRE: Phil Maher co. in *Get-Rich-Quick*. Her Marriage Vow. A Village Vagant. The Traveling Man. Tempest and Sunshine. St. Elmo. The Man from the West Dec. 25-30; good co. to capacity houses. The Old Homestead 25; as usual delighted a large audience. *ITEM*: Business has been exceptionally good, notwithstanding the holiday season.

GLOVERSVILLE.—DARLING: The Spendthrift Dec. 15, with Fanny Ward, more than pleased large audience; Miss Ward was well received, as was Lionel Adams. Belgrade Stock co. 18-23; good business and first-class satisfaction. Our New Minister 25 pleased good business at two performances.

J. WILL BURR.

PATERSON.—LYCEUM: Everyman's Daughter Dec. 25-30 to good houses; co. capable and pleased. Mutt and Jeff 1-6. Miss Rose, leading lady of the co., gave a Christmas dinner 24 at the Hotel Manhattan. About twenty-four people enjoyed the bounteous repast, and the evening was spent in a very joyful manner. *EMPIRE*: Presented the new stock co. for the first time 25-30. The opening bill was *Arise, Lullin*, presented in a very capable manner. Louise Kent and John Lee in the leading roles were heartily received. The following members of the co. gave very careful interpretation of the different roles: Tom Evans, J. W. Gordon, Norman Fensir, John Daly, Mary Hill, E. C. Darling, Herbert Mack, and Gertrude De Mont. The stage direction is under the supervision of J. H. Doyle. Scenes and stage effects fine. *OPERA HOUSE*: Players 25-30 did "Fretful Peeper" in a capable manner. Henrietta Brown and Edward Lynch continue in popular favor. The staging left nothing to be desired.

ELIZABETH.—PROCTOR'S: Night in the Park, Springer and Church, Josephine Bellis, Richards and Richards, Vallee George, Lewis's Dogs and Monkeys, the Musical Suffragettes, Ollie Gilbert, Miller Musical Trio, Force and Williams, Una Clayton's Players Dec. 25-30. *ITEM*: Manager Thomas was presented by the employees of the two local theatres with a diamond ring and \$15 in gold as a Christmas gift in token of the esteem in which he is held. The Proctor Stock co., which began its season here, is playing to fair-sized houses. Secret Service, Frances Williams daughter of the late "Billy" (Nigger) Williams, has made many friends by her natural stage presence and effective acting.

UNION HILL.—HUDSON: The new manager, Joseph Smith, is a hustler, and he offered this big holiday bill Dec. 25-30: *Bessie Brown Bicker* and Tom Linton and his Jungle Girls, Sherman's Enchantment, Maze and Addie, Modern Morton and Edwards, Wallace's Cockatoo, Frank Morrell, and the Frey Twins.

TRENTON.—TAYLOR OPERA HOUSE: The Spring Maid Dec. 25, 26; good business.

NEW YORK.

ALBANY.—HARMANUS BLENCKER HALL: Gertrude Elliott in *Rebellion* Dec. 25, 26; achieved a genuine success with large and appreciative audiences. The skilful interpretation of the leading roles in this interesting play on modern marriage conditions by this talented actress won for her the warmest praise. The supporting co. was especially well balanced, winning much favor. Notably Fuller, Melish and Scott Gatty, George La Gure and Eva Vincent. *HARRIS*: Manchester's Cracker Jacks 25-27 provided one of the best burlesque performances to packed houses. The prominent features were Johnny Jess, John Williams, Harvey Brooks, Ruby Leon, and Mollie Williams, who scored her usual success, especially in *La Dame D'Enticement*. Jersey Lilies 25-30; headed by Charles Howard, entertained large audiences. *GAITY*: The City Club Burlesquers 25-30 drew packed houses. Hi Aloha, dancer, was one of the principal features, which pleased the patrons. GEORGE W. HERRICK.

ROCHESTER.—LYCEUM: The Spendthrift was given an excellent presentation by a most capable cast headed by Fanny Ward and Lionel Adams Dec. 18-20. *The Devil's Disciple*, by the Yale Dramatic Club, proved most interesting 22. Some excellent work was done by several of the members. The Pearl Maiden, a musical comedy with Jefferson De Anzella in the star role, was given its initial production before capacity houses, 25-30. De Anzella has antedated opportunities for his drill comedy. Daisy Leon and Violet Dale were both charming. Burrell Bar-

rettio, Charles J. Stine and Jerry McAniff contributed much to the success of the piece. *BAKER*: No Mother to Guide Her was presented in true melodramatic style 18-20. The Man on the Box has lost none of its attraction as evidenced by the houses which enjoyed the clever comedy 21-23. *Woman Against Woman* was given an excellent presentation 25-30. Chester De Vonde and Grace Van Acker in the principal roles were capable and efficient. *CORINTHIAN*: The Jersey Lilies offered a very good burlesque 18-23. The Trocadero Burlesquers presented a lively musical farce 25-30. Frank Finney was the chief funmaker. The chorus and costumes were good. *COOK'S*: Several comedians kept the large houses continually entertained. The Merry Burlesquers entertained good houses 25-30. The songs are catchy and the singing spirited. E. G. ZIMMER.

SCHENECTADY.—VAN CURLER: The Man of the Hour Dec. 25; enthusiastically received by two large audiences. M. J. Keeler, J. W. Bay, James Marcus, John Kelly, Kitty Edwards, and Gertrude Perry took care of the principal parts. O. R. Schuberling's farce, *Husbands Beware*, played to small houses 25. Gertrude Elliott was seen in *Rebellion* 27 by a large and appreciative audience. *MOHAWK*: Dave Marion and his Dreamland Burlesquers played a return engagement 21-23, and as on its former visit attracted full houses daily. The Jersey Lilies 25-27 with James Cooper at the head, were greeted by capacity houses.

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NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM: Isle of Smiles Dec. 25; fair co. and business. H. F. Miller in *The Havoc* 26; very good co.; pleased good business.

WINSTON-SALEM.—ELKS AUDITORIUM: Isle of Smiles Dec. 26; large audience; fair performance, owing to depleted co.

NORTH DAKOTA.

WAPETON.—OPERA HOUSE: Madame Sherry Dec. 18; packed house; pleasing performance. *The Rosary* 25; well-filled house; good co.; satisfied audience.

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ANNUAL NUMBER

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OHIO

COLUMBUS.

James K. Hackett in *A Grain of Dust*—Catharine Courtiss Made Good Impression.

Lyman Howe's Travel Pictures were shown at the new Hartman Theatre during the week of Dec. 18. The films displayed were interesting and unusual. James K. Hackett in *The Grain of Dust* was Christmas attraction. The Yale University Dramatic Association will produce *The Devil's Disciple* 27. The Spendthrift 28-30. The Colonial offered Madame X 25, 26. Aborn English Grand Opera co. in repertoire 25-30. The Deen Furlie 2, 3.

Keith's as usual, drew packed houses; Mrs. Gene Hughes in Youth being the headliner. Edward Abeles and co., Walter C. Kelly, and others 25-30.

Commencing Christmas Day, and continuing through the week the Southern Stock co. offered Billy at the Southern. This excellent stock co. is presenting the best plays obtainable, and is meeting with unqualified success.

Catharine Courtiss in *The White Sister* pleased large houses at the High Street during the first three days and McFadden's Flats finished the week. *No Mother to Guide Her* 25-27. *Girl of the Streets* 28-30. *The Goose Girl* 1-3. *The Light Eternal* 4-6.

Edwin Latell and others furnished good entertainment at the Broadway last week. Mattie Lockett heads the bill 25-30.

A great deal of interest is manifested in the joint concert to be given at Memorial Hall 15 by Madame Emma Eames and Emilio de Gogorza. A record-breaking audience is assured. K. D. McMAHON.

URBANA.—CLIFFORD: The Girl and the Chauffeur Dec. 25; good performance; fair business. Steel City Quartette made big hit. *Light Eternal* 28. *ITEM*: Will Anderson, of *The Girl of the Mountains* co.; Melvin Dallas, of *When a Woman Will*; Patrick Kelly, of *Hammond, Ind.*; and Raymond Hubbell, all spent holiday season here. This letter completes my thirty-second year as *Minors* correspondent.

WILLIAM H. MCGOWAN.

ZANESVILLE.—WELLS: Howe Travel Festival Dec. 25; matinee and night; pleased good business. *ORPHEUM*: Woods, Halton and co. presenting *The Musical Mariners* and three other acts; good co. and business.

SPRINGFIELD.—FAIRBANKS: The Spendthrift Dec. 25; co. and play well received by a fair matinee and good night business. Al. G. Field's Minstrels 26; best minstrels even he has ever presented here; decided hit; very good-sized audience.

YOUNGSTOWN.—GRAND: Himmelsin Stock co. in *Rose of Killarney* and *Thelma* Dec. 21. *Three Weeks* 22. *The Little Girl That He Forgot* and *Orphan's Prayer* 23; fair business. *The Rosary* 25-30; good co. and houses.

NORWALK.—GILGER: The Franklin Stock co. opened Dec. 25-30, pleasing capacity house. Plays first three nights: *The Lion and the Lamb*, *The Brute*, and *The Dawn of a New Life*.

ALLIANCE.—COLUMBIA: The Texas Cat-

tle King Dec. 13 satisfied small houses. The Great Benedict 14-16; light business; good attraction. Commercial Traveler 25 satisfied fair houses. Baby Mine 26 delighted good business.

TIFFIN.—GRAND: Madame Sherry Dec. 19 delighted good house.

UNIONSVILLE.—THEATRE: Madame Sherry 3 pleased.

PORTSMOUTH.—GRAND: The Candy Girl Dec. 25; very poor, to fair business.

OKLAHOMA.

M'ALESTER.—BERRY: Thomas Jefferson in *Rio Van Winkle* Dec. 22; good co. and performance. *ITEM*: *Chocolate Soldier* canceled 19.

OREGON.

SALEM.—GRAND: Fortune Hunter Dec. 18; excellent co.; good house. Seven Days 19; excellent co.; small business.

PENNSYLVANIA.

SCHANTON.—LYCEUM: Henrietta Grossman in *The Real Thing* Dec. 25; excellent co., to two of the largest houses of the season. Victor Moore in *Shorty McCabe* 26; co. excellent, to good business. Victor Moore in the title-role was fine. It fitted him like a glove, and at the end of the third act, after much applause, he responded with a neat little curtain speech.

Harry L. Franklin as *Lionel Maider* Turner as Mrs. Dinworthy, and Sam Collins as Nifty Joe merit special mention. Katherine La Salle as Mary Dexter had a small part, but she made it stand out. Bertrand Burton and Alice Morrison as Jack and Jill, the children, were very natural. Hortense Nielson in *A Doll's House* 27, co. and business good. Hortense Nielson as Nora Helmer delighted the audience and received numerous curtains. Lew D. Fallis as Mr. Helmer and Edwin Long as Mr. Kromark merit special mention. *POLL*: Packed houses during holidays, with a very good bill, including the Haulon Brothers Keatons, Ryan-Richard co. Six Musical Shillies, Klutznig's Animals, and others. *NEW ACADEMY*: During the holiday week capacity houses prevailed. Among the many good acts were Edmund Stanley and co. in *A Royal Romance*, Great Johnston, The Heart Sisters, Robinson and Le Fay, Orr and others. *COLUMBIA*: Williams' *Imperial* in *The Lucky Fellow* and *The Decorator* week of 25; co. excellent, to capacity houses. H. L. Cooper and Violet Hillman were featured and made good. Wolfe and Lee, the minstrel house and the high soprano, merit special mention.

READING.—ACADEMY: A co. of excellence appeared in *The Chocolate Soldier* Dec. 22 to poor business; occasioned by the fact that it was the week preceding Christmas; ornaments and chorus fully up to standard and liberally applauded. Peck's *Had Rev* 23 with matinee; business ordinary. This was the first presentation of this farce in this city for quite a number of years. Popular prices prevailed and brought many children. *The Country Boy* was the Christmas attraction for two performances;

good audiences were in attendance and greatly appreciated this famous comedy; the present- ing co. was exceptionally clever. Henrietta Crossman in The Best Thing 20; good business; return engagement; cast practically same as that which appeared before, and was one of exceptional merit. Miss Crossman won new laurels in her very congenial role. Victor Moore appeared in his new vehicle, which he performed for the third time on any stage. Shorty McCabe, 27. A fair-sized audience showed approval. The play is founded on the famous stories of Sewall Ford, and gives the star many opportunities in the title-role of an ex-pugilist. The supporting co. was, without exception, adequate, and the staging was a delightful feature. Those in the cast were Clara Smith, Howard Morgan, Emma Littlefield, W. H. Sadler, Harry L. Franklin, Irville Anderson, Lottie Hart, Mabel Turner, Sam Collins, Mabel Follette, Jean Galbraith, Bertram Burton, Aline Morrison, Katherine, Sallie, Charles, Dickson, Henry Warwick, Nicholas Burham, Peter Denton.

ALBANY, N. Y.—LYRIC: The Bohemian Burlesquers drew two good-sized houses Dec. 22. The two-act musical absurdity Patsy's Travels was presented, which with a good olio pleased very much. Charles K. Champlin and players opened 25 for balance of week. Mr. Champlin is very popular and great favorite in Albany, and was greeted by two audiences that packed the house; co. better than ever. The Orpheus, for matinee, and The Mills of the Gods, night performance, gave excellent satisfaction. Other plays for first half of engagement were The Call of the Wild Shore Acres, and The Reformer; full houses.

MAHANOY CITY, PA.—GRAND: Rejuvenation of Aunt Mary Dec. 25; two big houses; co. capable. Chocolate Soldier 28; co. well balanced; well staged; unusually good chorus. Francis Heurt's Nadine won big favor with two over- sold audiences. —ITEM: Trolley car, crowded passengers, en route Chocolate Soldier, Pot- tsville, jumped in river, near that town. 25. Few were seriously hurt. Special trains carried hun- dreds to Tamaqua, Ashland, Shenandoah, patrons to Chocolate Soldier here 28.

ALTOONA, PA.—MISHER: The Beauty Spot Dec. 25; well-filled house. Zallah's Own Burlesque co. 26 one of best ever here; large busi- ness. Scarcrow 25; good drawing card and pleased. Fifty-five Minutes from Broadway 29; large house. Cowboy and the Thief 30 drew fairly well. —ITEM: The Orpheus is breaking all previous attendance records. —Mrs. Dr. Mun- ton spent week with parents here.

WILLIAMSPORT, PA.—LYCOMING OPERA HOUSE: Kirk Brown Dec. 28-30; first half of week in On Parole, The Liar, Ingomar, The Iron Master, and The Two Orphans to good- sized and enthusiastic audiences. Kirk Brown, Jere Taylor, and Bertha Orlington were warmly received; the co. throughout is strong and plays nicely staged. Mr. Taylor is a Williamsport boy. —ITEM: WHITE'S NEW THE- TRE: The Cowboy and the Thief Dec. 23; good business. The Girl from Rector's 25; capacity business; fair co.; George W. Paige as Mahoon received much applause. —ITEM: Edward Mokeke, of The Cowboy and the Thief co., will join the Keith Stock co. in Cincinnati, O., to play general comedies.

JOHNSTOWN, PA.—CAMBRIA: Texas Cattle King Dec. 22; fair attraction and business. The Beauty Spot, with Frank Deason, 23; good attraction and business. Thomas E. Shea 25-27; had a highly profitable engagement; giving sat- isfaction in A Man and His Wife, The Belles, and Dr. Jekyll and Mr. Hyde.

HUTCHINSON, N. Y.—THE Earl Stock co. Dec. 25-30 opened with Fox Her Sake to capacity. Other plays: Ishmael, On the Frontier, The Girl of the Sunny South, Wormwood, When We Were Friends, Wife in Name Only, The King's Enemy, College Chums, The Sweetest Girl in Dixie.

WARREN, N. Y.—LIBRARY: The Confession Dec. 27 pleased large audience. —WOODARD: Reopened with strong vaudeville bill 25; good patronage.

SHAMOKIN, PA.—GRAND: Madame X Dec. 25 delighted two packed houses. The Whittier Opera co. in A Chocolate Soldier 26 pleased big house.

YORK, PA.—OPERA HOUSE: The Thrillwads Dec. 18; good business. Silver Threads 25; good business. Chamazone Belles 26; fair busi- ness.

HARRISBURG, PA.—MAJESTIC: Three Twins Dec. 25; good business; matinee and night; good co. Fine production. Zallah Burlesquers 27; fair at- traction.

GREENSBURG, PA.—ST. CLAIR: Forty-five Minutes from Broadway Dec. 25 pleased two big houses. Witching Hour 27 canceled.

POTTSVILLE, PA.—ACADEMY: Chocolate Sol- dier Dec. 25-30 opened with Fox Her Sake to capacity. Other plays: Ishmael, On the Frontier, The Girl of the Sunny South, Wormwood, When We Were Friends, Wife in Name Only, The King's Enemy, College Chums, The Sweetest Girl in Dixie.

BERWICK, PA.—P. O. S. OF A. OPERA HOUSE: Cowboy Girl Dec. 20; poor co. and house.

BELLEFOUNTE, PA.—GARMAN'S OPERA HOUSE: Frank Deason in The Beauty Spot Dec. 21 pleased good house.

TARENTUM, PA.—THEATRE: Keres Sisters' Stock co. Jan. 1-6. Beauty Spot 11.

GREENVILLE, PA.—LAIRD: Tyrolean Sinners and Yodelers Dec. 21 pleased crowded house.

POTTSTOWN, PA.—GRAND: Peck's Bad Boy Dec. 25, with matinee; good business; poor co.

BRADFORD, PA.—THEATRE: The Confession Dec. 25; attracted two large houses.

RIDGWAY, PA.—OPERA HOUSE: The Beauty Spot Dec. 26 pleased.

RHODE ISLAND.

PROVIDENCE.

The Blue Bird Here for Holiday Week—Old Hallows Millions Pleased.

After a brief period of relaxation Christmas Day again found the theatres in full swing, with enormous crowds seeking admission. The Blue Bird continued its flight and finally perched on the Opera House for a week's stay, Dec. 25-30.

The Girl in the Taxi returned to the Empire Dec. 25-30 and commanded even better business than on its former visit. Ward the White and Lucille Gardner now have the leading roles.

Eva Fay, who is well known in her chosen sphere of mysticism, proved quite as capable along the legitimate line in the title-role of Old Hallows Millions at the Imperial Dec. 25-30. Mrs. Fay is easily the feature of the performance, although the surrounding co. is of adequate proportions.

There is an abundance of good material in the holiday bill at Keith's. Exceptionally good

music and comedy prevail. Wilfred Clarke and co. led off, followed by Ye Colonial Sextette, the De Koe Troupe, Jacob's Talking Dogs, the Bison City Four, Carlin and Penn, Honair and Ward, Phila and co., Sansone and Della, and motion pictures.

The Bowery Burlesquers were at the Westmin- ster Dec. 25-30, with Lizaie Freleigh, Eddie Fitzgerald, and Jack Quinn in prominent roles. Coming to the extra-ordinary demand for seats to witness The Blue Bird at the Opera House, matinees were held daily. The Gamblers 1-6, Charles Cherry in The Seven Sisters 1-6, The Stampede 1-6, Vanity Fair 1-6, Southern and Marlowe 8-13.

NEWPORT, PA.—OPERA HOUSE: The Com- puters Dec. 26; excellent performance, to fair house. —ITEM: Manager Ella B. Holmes was presented with a handsome silk umbrella by the house staff 25.

WOONSOCKET, RI.—BIJOU: Bijou Stock co. in Camille Dec. 18-23; performance good; busi- ness fair. Girls 25-30; excellent performance. —ITEM: T. J. Kingsly, of the Blue and Grey, spent Christmas here.

SOUTH CAROLINA.

GREENVILLE, S. C.—THEATRE: Nat Goodwin and capable co. in The Captain Dec. 7; good business. —ITEM: 9 pleased very good business. The Thief 11; strong co. deserved better nat- ural. Around the Clock 15; something out of the ordinary; mirthful and fun provoking; good business. Daniel Boone 16. Naughty Mar- letta 20, with Florence Webster, and the best co. here this year; good business despite very in- clement weather.

CHARLESTON, S. C.—ACADEMY: Naughty Marletta Dec. 25, and matinee, to good house. —ITEM: Manager Ella B. Holmes was presented with a handsome silk umbrella by the house staff 25.

TENNESSEE.

KNOXVILLE, TENN.—STAIRS: Henry Miller in The Haves Dec. 25; strong ethical drama; cur- tain call for Mr. Miller; good business. Yale Glee, Banjo and Mandolin Club 26; very enter- taining; attendance good. —ITEM: The Yale boys were royally entertained by local society.

CHATTANOOGA, TENN.—BIJOU: The Goose Girl Dec. 18-23 pleased good business.

BRISTOL, TENN.—HARMELING: Thelma Dec. 16; poor co. and business.

TEXAS.

SAN ANTONIO, TEX.—GRAND: Seven Daze Dec. 10, 17; fine co.; deserved better business. Thomas Coffin Cook, Edmund Pollock, Raymond Walburn, Jack Sheehan, Harry Fowler, Maquita Dwight, Ruby Hoffman, Phyllis Boswick, and Florence Mack; all deserve mention. Black Patti in the Jungles 18; ably assisted by Happy Julius Glenn, John Larkin 21, 22 in Royal Sam; well received. —ITEMS: Under the auspices of the San Antonio Press Club, a Mid-Winter Festival will be given in San Antonio for ten days and nights 28-7. The Pa- nuous Nat Reids' Shows will furnish the at- tractions. —Under the direction of Lloyd Spencer, manager of the Plaza Vanderville, and Jack Burke, assistant manager of the Grand Opera House, a matinee performance was given 26 at the Grand Opera House for the benefit of the Christmas Cheer Fund, at which time, acts from the Royal, the Plaza, the Star, second act from the Seven Daze by the co. playing that day and local musicians from Symphony Orches- tra; \$600 was realized. The movement was a big success, and Messrs. Burke and Spencer were highly commended.

HADEN F. SMITH.

BONHAM, TEX.—STEEGER OPERA HOUSE: Man on the Box Dec. 22; light business; splendid satisfaction. De Armond Sisters 25-30 (return); good business.

WACO, TEX.—AUDITORIUM: Mutt and Jeff Dec. 12; good co.; big house. The Chorus Lady 14; good performance; good house. Alias Jimmy Valentine 16; good co.; two good houses.

EL PASO, TEX.—THEATRE: Red Rose Dec. 10-12 pleased good houses. Bright Eyes 13, 17; fair houses. —CRAWFORD: Starland Musical Comedy co. 10-10; good business.

AMARILLO, TEX.—GRAND: The Thief Dec. 18; good but poor business; bad weather. The Clansman 21; excellent co.; good business.

WICHITA FALLS, TEX.—WICHITA: Traveling Salesman Dec. 19; fair co.; capacity. The Clansman 23; good co.; fair house.

SHERMAN, TEX.—OPERA HOUSE: Mutt and Jeff Dec. 18; good business; pleased. The Chorus Lady 21; fair business.

VIRGINIA.

PETERSBURG, VA.—ACADEMY: Della Clarke in Introduction to Dec. 27; good co. and per- formance; small house.

NEWPORT NEWS, VA.—ACADEMY: Paid in Full Dec. 25 pleased two good houses.

WASHINGTON.

SPOKANE.

Christmas Celebration Interfered with Regular Offerings—Amateur Notes.

Dave Lewis played to a small audience at the Auditorium Theatre in Don't Lie to Your Wife Dec. 20. Madame Sherry 24-26. Lombardi Grand Opera co. 28-31.

Jessie Shirley and co. scored in Before and After at the American Theatre 17-23. Wildfire 24-30.

There will be dinners, dances, Christmas trees adorned with all manner of presents, receptions at which Santa Claus will be the star actor, and other features during the Yuletide season for Theopians who are in Spokane during Christ- mas week. At the Auditorium Theatre mem- bers of the cast of Madame Sherry, who are to be here Christmas, are particularly out of the ordinary. Manager Charles York, of the theatre, and the management of the co. will act as Santa Claus, giving each worker a present of cash.

The Lombardi Grand Opera co. of 135 peo- ple, which will play an engagement of four nights and a matinee at the Auditorium Theatre 28-31, is travelling in a special train of seven cars.

The University of Idaho, at Moscow, not on Pinarofe 18. The audience was one of the

largest that ever gathered at a university func- tion.

Carl Milligan, manager of the American The- atre, will entertain the newboys of Spokane at a theatre party 27.

Christmas, an overture, was successfully presented at Holy Name's Academy 19, by 200 children from the first five grades of the school.

The Merry Milkmaid was given under the auspices of the Pythian Sisters' Lodge of Pro- sper, Wash. 18. The audience filled the theatre.

For Old Ell, given under the auspices of the Sprague, Wash., High School 15, was well re- ceived by a large audience.

The management of the American Theatre is planning to celebrate its first anniversary, which will be reached Christmas night.

The Home Talent Dramatic Club of Pleasant Valley, Wash., was organized with 30 active and 10 honorary members 19. W. S. McCRRA.

SEATTLE.

Myrtle Vane Won Much Praise for Her Presence of Mind During Small Fire.

The Lombardi Grand Opera co. at the Moore gave a grand, gala performance, matinee, Dec. 17, and closed its engagement with Madame Butterfly 17, the last of the previous week, which was repeated by request. On both oc- casions there was a satisfactory attendance. Cor- inne Frada Goldstein, a pupil of Bord Wells, of this city, gave a delightful piano recital 20 be- fore a medium house. The applause was lib- eral, and the young pianist was the recipient of a number of floral tributes as well as flatter- ing notices from the local press.

At the Seattle George Sidney and co. ap- peared in a return engagement of Busy Day 17, matinee 17, which was fairly well attended.

Carmen was booked as the offering at the Lo- ra for the week beginning 17, but a fire occurred in that theatre during the progress of the per- formance on the night of 19. Myrtle Vane, who was playing the title-part, won the en- comiums of the local press because of the pres- ence of mind which she exhibited in alaying the fears of those in attendance, so that they left the building in an orderly manner. Ar- rangements were made with the management of the Seattle, whereby the co. was enabled to resume its presentation 21 at that house until the close of the week. The attendance was not large, due mainly to the holiday spirit prevail- ing. Miss Vane interpreted the part of Car- men skillfully and well. William Dowling gave a faithful portrayal in the role of Don Jose Libenga, and Harry M. Conner was effective as Lucas Mendes. The other members of the cast gave efficient support.

BENJAMIN F. MESSERBY.

WEST VIRGINIA.

WHEELING, W. VA.—COURT: The Goose Girl Dec. 22, 23; fair co. and business. The New- ells and Their Baby 25-27 opened to S. R. O.

APOLLO: The Monte Carlo Girls 25-30; S. R. O.

WESTON, CAMDEN OPERA HOUSE: Madame Sherry Dec. 26; excellent co. large business.

WISCONSIN.

MADISON, WIS.—THEATRE: Jack Benny Stock co. in One Girl in a Thousand, The Tenderfoot, A Wife's Devotion, The Burglar and the Lady, Wife in Name Only, The Sweetest Girl of All, Prince Jack, Captain Lanny, The Girl from Home, Mary Jane and her Teddy Bear, The Factory Girl, The Man from Yale; co. good; plays well given; large business. Hicks' lodge made 1,200 poor happy morning of 25 by free entertainment at Bijou Theatre. Performers donated their services, and the management of the theatre, in recognition of which generous act ex-Mayor A. J. Horlick, of Horlick Malted Milk Co., tendered a dinner and banquet noon of 24 at Hotel Racine to all performers and house attaches.

SUPERIOR, WIS.—GRAND: Country Boy Dec. 22; fair business. El, Rimo 24 pleased two houses. —ITEM: C. L. Hane, manager of the new Broadway, arrived from Chicago and an- nounces opening about 15.

FOND DU LAC, WIS.—HENRY BOYLE: Grace Baird co. closed week's engagement Dec. 3. Lyman H. Howe 25; splendid business; best of satisfaction.

EAU CLAIRE, WIS.—OPERA HOUSE: The Harvey Stock co. Dec. 24, 25 in The Whirlpool. Wife in Name Only; pleased good houses.

WYOMING.

CHEYENNE, WY.—CAPITOL AVENUE: The Newyreds Dec. 25 pleased good business.

CANADA.

MONTREAL.

The S. R. O. Sign in Use at His Majesty's and Princess Theatres—Holiday Attractions.

Mignon was the Christmas bill at His Maj- esty's by the Grand Opera co. Madame Fely Derynne made a decided hit in the title-role, and Miss Bowman made an excellent Philine. Carmen was given 26, with Ferabini in the title-role, and Beatrice La Palme as Micaela. The Saturday afternoon concerts are proving very successful. Christmas Day the perform- ance of Mignon was given to S. R. O.

The S. R. O. sign greeted both performances of The Chocolate Soldier at the Princess Dec. 25 and the delightful opera went with its usual swing. Alice Yarnall made a most charming Nadine. Juanita Fletcher did clever work in the role of Mascha. Charles H. Bowers scored as Bumeril. Orchestra and staging were both excellent. The Blue Bird 1-6.

The ever popular Two Orphans drew crowded holiday houses to the Nation Dec. 25-30.

Billy's Tombstones, with Edgar Atcheson, Elly in the leading role, made a funny headliner at the Orpheum. Jimmy Barry and his wife scored in The Rube. Frank Bush, Moore and Sinclair, Warren, the black-faced comedian, and the Sayon Acrobats all go to make up a good holiday bill, playing to holiday houses.

The Kentucky Belles at the Royal drew two packed houses in their amusing burlesque in two acts, The Morning After. The musical numbers are particularly good.

The Kinematograph pictures, Hervey Chan, vi- olinist, and Pauline Josef, vocalist, are the at- tractions at the Lyric.

The Francs has a good bill of French drama, vaudeville, and motion pictures.

W. A. TREMATNE.

LONDON, ONT.—GRAND: R. W. Marks's Repertoire co. concluded a week's engagement Dec. 23 to good average business. The Man on the Box 25; fair performance, to good business both matinee and night. The Chorus Lady 27; light attendance. —ITEM: Manager Nomin- ick, of the Grand, presented each of the mar- ried employees with a turkey and the unmar- ried men with other suitable gifts. The at- taches in front of the house reclined by presenting him with address and a handsome leather suitcase fitted with all the necessary toilet requisites; the members of the orchestra presented him with a fine silk umbrella, and the stage hands also showed their appreciation of the good feeling existing between the man- agement and themselves.

ST. JOHN, N. B.—OPERA HOUSE: The W. S. Hacking co. opened a two weeks' engage- ment Dec. 25 to two capacity audiences who enjoyed Girls in the afternoon and The Lottery Man in the evening. The co. includes Thomas Carrigan, Cecil Magnus, Thomas Waller, Arthur Bowler, Alice Baxter, Olive West, Evelyn Han- derson, Betty Belmont, and Grace Sander. These two bills repeated will complete the week and New Year's Day will give us The Blue Moon and The Turning Point.

CALGARY, ALTA.—LYRIC: West's Ma- jestic Stock co. in The Man from Otrera 25; good business. —ITEM: The Middleman 21-23; good business.

EDMONTON, ALTA.—OPERA HOUSE: The Ma- jestic Stock co. in The Man from Otrera 25; good business. —ITEM: The Middleman 21-23; good business. —ITEM: The Middleman 21-23; good business.

HALIFAX, N. S.—ACADEMY: Kirk Brown Dec. 25; good performances and business.

OTTAWA, ONT.—RUSSELL: The Thief Dec. 25 pleased two very large audiences.

W. A. TREMATNE.

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KANSAS CITY.

Nanette Flack Won Prompt Approval—William Grew Stock Company Makes Another Hit.

Kansas City saw Alma, Where Do You Live? for the first time at the Willis Wood Dec. 24-30, where it played to good business nightly. Nanette Flack made a charming Alma and sang herself into instant favor. Aubrey Yates did well with her in their several duos. Charles A. Murray furnished most of the comedy. Others of the cast were Charles Walton, Edwin Carwe, Henry Sherwood, Pickering Brown, J. Herbert Crowley, Vivian Gill, Ruth Quinn, and Mary Croft. The Spring Maid 31-6.

Robert Mantell opened a week of Shakespearean revivals at the Shubert 24 which included Merchant of Venice, Macbeth, Hamlet, Julius Caesar, Richelieu, Othello, King Lear, and Richard III. Large audiences greeted the popular play and accorded their approval to his many different portrayals. In the opening production of Julius Caesar, Frits Leiber, Casson Ferguson, Keith Wakeman, and Agnes Elliott Scott deserve special praise. Blanche Ring 31-6.

In Old Kentucky played the week of 24 at the Grand and was given its usual enthusiastic reception. Harry Bulger 31-6.

The William Grew Stock co. had Little Johnny Jones for their offering at the Auditorium 24-30 and scored heavily. The change to a musical offering tested the versatility of the co., but they came through with honors and the play was perhaps their biggest success of the present season. Jack Wilson was a hit in the name part, while Enid May Jackson shared in the honors with him. Others of the co. were well cast, while the production was appropriately staged and costumed. Her Great Match 31-6.

In Wyoming held the boards at the Gillies 24-30, playing to big business. The production was one of merit throughout, every department being most carefully looked after. Leading parts were in the hands of J. D. Herbert, Jack Masterson, Dave Livingston, Rose Field, and Ethel Hollingshead, and were splendidly cared for. Smart Set 31-6.

Odessa, the Water Queen, was the Orpheum topline 24-30, with Thurber and Madison, McDevitt, Kelley and Lucy, World and Kingston. Cole DeLosa Don, Harry Hersford and co., Dave Ferguson, and Ward Baker, all pleasing. Business big.

The Century had the Broadway Gavety Girls 24-30, opening to two big Sunday audiences. Cherry Blossoms 31-6.

The Empress bill included Karno's London Comedians, DeMoine Siebert and co., Four Venetians, Niblo and Riley, and Miller, Hagle and Miller, all winning applause.

Billy W. Watson and the Girls from Hapland were the Gavety attraction 24-30, playing to a very satisfactory week's business. Passing Parade 31-6.

D. KEEDY CAMPBELL.

CLEVELAND.

Sally Fisher Made Many Friends Here—Praise for Eva Valentine.

Pretty Sally Fisher appeared at the Opera House in Modest Suzanne Dec. 25-30 and captivated all who heard her sweet voice.

At the Colonial Marie Dressler sang "Heaven Will Protect the Working Girl" in her usual breezy manner when she appeared in Tillie's Nightmare 25-30.

Harry B. Stafford and a capable co. were seen to advantage in Everybody at the Hippodrome 25-30.

McFadden's Flats again proved its ability to chase away dull care when at the Lyceum 25-30. The cast is big, chorus is pretty and cost.

Ethel Gray Terry, the new Cleveland Stock co.'s leading woman, is a convincing actress and a charming and pretty girl. She was ably supported by Albert Morrison, Fred Kerby, Charles Dey, and James Hester in Barbara Frietchie at the Cleveland 25-30.

Gus Gay, the leading comedian of the Gavety co. and in the burlesque A Florida Rehearsment, at the Empire 25-30, brought all manner of fun and a large chorus of well dressed and pretty girls.

Harry Watson is one of the funniest comedians in burlesque or elsewhere. In Krausemeyer's Alley he was funnier than ever. He is supported by a capable co. which appeared at the Star 25-30.

Nelson, Chanle and co. were a big hit in a farce, Oh Doctor, at the Prospect 25-30. Other acts are Ella Fendler and Brothers, wire jugglers and Russian dancers; Clinton and Nolan, The African Dancer; Rembrandt, artist; Ted Gibson and co., After the Game; Al. Lawrence, piano and singing; Harry Deaves and co., marionettes; Red Riding Hood.

Willson and Pearson were headliners at the Grand 25-30. Other acts are Jack Armons, tramp monologist; Kimball and Lewis, acrobatic novelty; Arline, hoop roller; Guy Brothers, minstrels; and the Kinsners, jugglers.

At the Priscilla 25-30 Eva Valentine and co. gave a clever playlet called At the Threshold. Miss Valentine is an actress who will attract attention. Other acts are Aveling and Lord, singing and dancing; Walter Rose, The Foreman in the Fun Factory; the Millards, musical comedians; Gordon and Norton, girl comedians; the Peers, horizontalists; the Marriott Twins, jugglers.

GEORGE DOWNS.

INDIANAPOLIS.

William Lodge Fulfilled All Expectations—The Pink Lady Drew Capacity at English's.

The Pink Lady made the week before Christmas a record one at English's playing from large to capacity houses throughout the engagement. Cecil Cunningham in the title role, Georgia Harvey, Alma Francis, Wallace McCutcheon, Jr., Tom Waters and the Ted Prouty were favorites, all of whom were well received. Lulu Glaeser in Miss Dufelsack Dec. 25-27. Yale Dramatic Club in The Devil's Discipline 28. James K. Hackett

in The Grain of Dust 29, 30. Lyman H. Howe's pictures 31. Louis Mann in Elevating a Husband 1-5. The Speedy 4-6 (return).

Gertrude Hoffmann and her Imperial Russian Dancers presented three ballets and her well-known and always popular Revue at the Shubert Murat 21-23, all of which pleased and met with the appreciation they deserved. A large orchestra, under the direction of Max Hoffmann, was a distinct feature of the performance.

William Hodge in The Man from Home, for which Indianapolis has been patiently waiting for four years finally reached here, opening a two weeks' engagement with a matinee Christmas Day. The play, splendidly acted by Mr. Hodge and an excellent co., more than realized our expectations, which were high, partly from hearsay and because of the recommended ability of Booth Tarkington, who is one of our literary lights.

The Colonial Players opened an indefinite stock engagement at the Colonial with two performances Christmas Day in The Chorus Lady. Lillian Sinnott, a former stock favorite, was heartily received in the title role, and was well supported by Robert Hyman, Walter Gilbert, Julia Morton and others. The Virginian 1-4.

The Soul Kiss, with Ethel Gilmore, Thomas S. Van and others, was a popular and well attended attraction at the Park 25-30. The Traveling Salesman 1-3. The Girl from Rector's 4-6.

Audiences from large to capacity size greeted a good bill at Keith's Christmas week, headed by Houdini, who has lost none of his power to mystify in his few years' absence from the local stage. T. Roy Barnes, of Barnes and Crawford, and Dick Gardner, of Gardner and Bevers, were great comedy favorites. Charles Case, Marshall Montgomery, Leander De Cordova and co. in The Leonhols, Laura Buckley, and the Gladdenbecks pleased. PEARL KIRKWOOD.

DENVER.

Cecil Lean, Florence Holbrook, and Jeanette Lawrence Heartily Received.

The long looked for Bright Eyes opened Christmas matinee at the Broadway for a week's stay. A large house greeted the performances Dec. 25 and applause was constant and insistent. Cecil Lean, the leading man, is amusing and sings well. Florence Holbrook, co-star, is clever and her rendering of the song "Bright Eyes" secured many encores. Jeanette Lawrence, who plays the lead in support of the stars, deserves a special word for her fine work; she ably seconds Miss Holbrook and was decidedly popular. Get-Rich-Quick Wallingford 1-1.

The Newlands and Their Baby moved into the Tabor-Grand for week 24-31. James E. Brown as Napoleon Newlived and later as Snookums walked off with the honors and won his way into the hearts of all the audience.

D. L. Don and Beatrice Flint are both good. The music of the play is catchy and the counting brilliant. Daily matinees all the week. Laurence D'Orsay is booked for 31-6 in The Earl of Pawtucket, but there seems to be some doubts as to whether the date will be played, as Mr. D'Orsay refuses to appear at popular prices and Mr. McCourt is equally as obstinate that the prices at this house shall not be raised. Mr. D'Orsay was booked originally for the Shubert house, which is still uncompleted owing to the failure to sell sufficient bonds to complete it as rapidly as had been anticipated. If the theater is closed for this week it will be the first time in the long history of this theatre that it has been dark during a regular season.

The Orpheum 25-31 presented its usual good bill, which included Keith and Kernan in clever and pictures Errotti and the Lilliputians. Edward Howard and Frank Noyce for a second time this season. Sazer Migley and co., Kante Erickson, Lily Schreiber, James F. Dolan and Ida Lenhart.

Grace Van Stridford and The Paradise of Mahomet closed suddenly in Denver 17. Beatie Lyons, an eleven-year-old miss in the freshmen class at East Denver High School, was engaged here to understudy the prima donna role in The Chocolate Soldier co. Miss Lyons first appeared in a vaudeville act some years ago, and since then has appeared from time to time during the dinner hour in many of Denver's hotels.

GRANVILLE F. STURGIS.

NEW ORLEANS.

Trixie Friganza as the Sweetest Girl Drew Well—Third Annual Visit of Mrs. Wiggs.

The Sweetest Girl in Paris, with Trixie Friganza as the clever young woman in question, was a big drawing card at the Tulane Dec. 24-30. The star is a splendid entertainer and her several numbers being well rendered, drew enthusiastic applause. Maurice Brierre, a New Orleans boy who is blazing his way in the profession, was the star's principal support and gave an excellent account of himself. The chorus was attractive, well owned and harmonious. Rebecca of Sunnybrook Farm 31-6.

Dockstader's Minstrels were seen at the Dauphine Theatre 24-30. The work of the entire co. was decidedly satisfactory and entertaining, and the intimate little show is as clever and funny as ever. Mother 31-6.

Mrs. Wiggs of the Oathhouse Patch on its third annual visit here, was the bill at the Crescent 24-30. A good cast interpreted the play, which drew well during the week. The White Slave 31-6.

The Lee Musical Comedy co. at the Greenwall, out on All Mixed Up, a farce of some merit, which seemed to please.

The Gargon-Pollock Stock co., at the Lorie, was seen in At the Old Cross Roads 24-30. The co. is maintaining its high standard of work. Radium 31-6.

Julius Lavoy's French Opera co. presented Mignon 25. Le Trouvère 26 and La Tosca 28. Both attendance and quality of performances were excellent.

At the St. Charles Orpheum 25-31 the features were W. H. Thompson, Willie Holt, Wadsworth, Gerald Griffin and co., Radini and Arthur, Stems, Trio Du Gros, Henri French, and motion pictures. J. M. QUINTERO.

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JERSEY CITY.

Al. H. Wilson Pays His Annual Visit—Vale Stock Company Opened Well.

Al. H. Wilson and co., in A German Prince played the annual engagement here at the Majestic Theatre Dec. 25-30 to well pleased audiences. The play is well fitted to Mr. Wilson and he is very much at home in the part. Mr. Wilson's voice was in good shape and his catchy music is now whistled on the streets. The German Prince is well acted and staged. Edwin Harboure as the Chicago bankrupt gives fine support, and Jessie Lansing as the mother-in-law is excellent. Edith Yeager is a most pleasing leading woman, and Jeannette Carroll plays a small part extremely well. Laurence Harboure as the Chicago lawyer, Ben Holmes as the hotel landlord, and Harry Spinglar as an American creditor are all good. The Rosary 1-6. H. B. Warner in Alias Jimmy Valentine 8-13.

The Orpheum Theatre returned to its first love 25, when the clever Vale Stock co. took possession of the house and opened with a matinee. The Girl of the Golden West was the introductory bill and each member of the co. won favor before the final curtain. It was an adequate presentation in every respect, all the small details being well taken care of. Louise Vale, the leading woman, as the girl is a most talented woman. Her work is exceptionally good. Pedro De Cordoba as the road agent is a capital leading man. Will D. Orlmans as the sheriff was fine. Especially good was the acting in the third scene and the schoolroom scene. The other competent members of the new co. are Marie Reels, Frank D. Camp, Walter D. Nealand, George Morran, Harry J. Fisher, Henry Huer, Robert Bartlett, Charles Gay, Samuel Godfrey, Lewis King, Herbert Frank, and Cecil Hayes. The Wrens of Virginia 1-6. The Eastward Way 8-13.

The Pacemakers put up a good attraction at the Hon Ton Theatre 25-30 to very good business. Charles Burkhardt is the comedian, and he is a very good one. The burlesques are funny. A particularly good one is presented by Ollie La Belle and Patton, The Whirl of Mirth, with Eddie Collins, of this city, as star 1-6. Coxy Corner Girls 8-13.

Jersey City Lodge No. 24, T. M. A., at a meeting 24 elected these officers for the ensuing year: President, Elmer E. Bush (fourth term); vice-president, William W. Baxter; recording secretary, Walter C. Smith (seventh term); financial secretary, William H. Sile (seventh term); treasurer, Hers Lachman (re-elected); marshal, Richard A. Wolf; sergeant-at-arms, Henry H. Wolf; physician, Dr. B. S. Pollok (seventh term); trustees, John Armstrong and George W. Polk, Jr.; chaplain, Joe J. Mart. A turkey supper followed at T. M. A. headquarters, and was attended to by Brother Henry Wolf. The Jersey City Lodge will be guests of New York lodge at a public installation of the latter lodge 7. On 21 Jersey City will visit Newark lodge to participate in a stag.

Stockholders of the Phoenix Realty Co. and their friends held a theatre party at the Orpheum Theatre 27 to welcome the Vale Stock co. and the return of stock to that house. Moving pictures and vaudeville had been the offering at this house for the past six weeks, but that style of entertainment had not been pleasing to the Phoenix Realty Co., owners of the theatre. Hence the enthusiasm with which the stockholders and their friends secured the announcement of the change in the legitimate drama and the arrangement of the theatre party to celebrate the event.

Sam Rice, star of the Daffodil Burlesque co., has been having more than his share of bad luck this season. First his young son was taken sick, then his daughter, and now his wife has pneumonia. Through it all Mr. Rice only lost one night from the co. WALTER C. SMITH.

OMAHA.

Blanche Ring Repeatedly Encored—Good Business at All Houses.

Get-Rich-Quick Wallingford was the popular attraction at the Brandeis Dec. 24-27. The co. is an excellent one and the play met with much favor. Underlined: The Spring Maid

28-30. School Days week of 31, Alma, Where Do You Live? Jan. 7-10.

Blanche Ring and her bright and happy co. was the offering at the Boyd 24-27. The musical hits were encored again and again, and the costumes were attractive. The Harvard Glee Club 30, R. B. Mantell 31-Jan. 3.

The Orpheum has for week of 24 Richardson's Posing Dogs, Donovan and McDonald, A Romance of the Underworld, Charles and Fannie Van, and the Five Farrel Sisters. Business is good, but might be a trifle better, as we are used to seeing this house packed at both performances.

Gordon-North's The Passing Parade is the week's offering at the Gavety, where the fun is richly enjoyed by a series of large-sized audiences twice daily. Underlined, Ben Welch's Burlesques.

The Krug reports the usual week of excellent business, where the attraction is The Cherry Blossoms, with Jack Perry leading the fun. The Hockings week of 31.

Sauce for the Goose is the offering of the Woodward Stock co. at the American, with the girl and the Judge underlined.

J. RINGWALT.

PITTSBURGH.

Business Shows Decided Improvement—Anna Wheaton Gained Prompt Recognition.

Pittsburgh, Dec. 30.—The attendance at all of the playhouses this week has been large—a decided improvement over the past two weeks—and the attractions were all worthy.

Bills for the coming week are as follows: Alvin, Marie Cahill in The Opera Ball; Nicos, Maude Adams in Chanticleer; Duquesne, Harry Davis Stock co. in Andrey; Lyceum, Billy U. Van in A Lucky Hoodoo; Gavety, The Honey-moon Girls, with the Otto Brothers, and Harry Williams' Academy, Billy Watson and his Beef Trust. Tom Terriss and his co. of twelve London players in Scrooge will be the headliner of a good vaudeville programme at the Grand.

Rebecca of Sunnybrook Farm was acted by a fine co. and nicely mounted at the Nicos. Sam Bernard kept his audiences jolly in He Came from Milwaukee, and his support was excellent, particularly Anna Wheaton, as Betty, who is a most vivacious and clever ingenue, and the piece was finely staged at the Alvin. Laver's Lane was highly appreciated at the Duquesne. Fantasma delighted the patrons of the Lyceum. Both burlesque houses, the Academy and Gavety, offered good bills.

The opening of the Harris Theatre on Christmas Day was most auspicious, and this handsome new playhouse, offering good vaudeville bills at ten and twenty cents, will no doubt be a success.

A happy and prosperous New Year to all!
ALBERT S. L. HEWER.

SALT LAKE CITY.

The Rosary at the Colonial—Garrick Stock Company in The Bachelor.

At the Colonial Dec. 17-20 The Rosary drew fair business, pleasing those present. Harrison J. Terry was fully convincing as the Catholic priest. Jean P. Ward gave good satisfaction in his impersonation of the two sisters, her changes being cleverly made. Gertrude Keith and Nettie De Courser were each satisfactory. Others of the co. fair. Lawrence D'Orsay 25-26. Dave Lewis 25-31.

At the Orpheum, Keith and Kernan presented a clever novelty of pictures in sand which pleased. Knute Erickson, a former Utah boy, gave various characterizations, "making up" before the audience, which were popular. Sazer Migley and co. and W. B. Patton and co. each gave playlets, dividing honors. Lily Schreiber, child specialties, was pleasing. Howard and North in Back to Wallington were well received. Errotti and Lilliputians were extremely expert and scored. Business good.

At the Garrick the regular stock co. presented Clyde Fitch's play of The Bachelor to fair business. This closes the engagement of Geo. R. Parker who goes to New York. He is replaced by James Durkin, who was with the co. last season, and who, with his wife Maude

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Early, played a successful sub-season. Ethel Clifton, leading woman of the co., will also depart soon for the East, her place being taken by Ida Adair.

Manager Cox reports his houses as doing a good business, all the time. C. E. JOHNSON.

DETROIT.

Year's Business at the Garrick Above Average—Good Holiday Attractions.

Christmas week did not materially lessen the attendance at the Garrick, where The Deep Purple was the bill. In fact, Manager H. H. Lawrence states that the average attendance for the entire year has considerably exceeded his expectations. Next week, Madame X is announced. The Sunday concert at the Garrick will be furnished Dec. 31 by Ethel Bowen, pianist; Lily Doran, soprano, and Nellie Peck Saunders, "Discus."

Francis Wilson in his own comedy success, The Bachelor's Baby, was the happy holiday attraction at the Opera House. Considerable local interest is manifested in the appearance at the Detroit next week of Mrs. Fiske in Harry James Smith's satirical farce, Mrs. Bumpstead-Leigh.

Capacity houses were the rule of the week at the Temple Theatre, where Bud Fisher, creator of Mutt and Jeff, headed a diverting bill which also included Toots Paka and her Hawaiians, Bradna and Derrick, Barry and Wolford, Mayme Remington and her Pickin'innies, Willie Weston, Jewell's Manikins, and Lane and O'Donnell. Next week's bill will be headed by Irene Franklin.

Ward and Vokes in a musical conception, The Troubadour, drew well at the Lyceum Theatre 24-30. Next week, Catherine Counline in The White Sister.

Charles Robinson's Comedy Animal Circus was the acknowledged headliner at Miles' Theatre 25-31. The balance of the bill was rounded out by Detmar Troupe, acrobatic dancers; Revid and Larch, Italian impersonators; Downs and Gomez, and Charles Sharn.

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Miss New York, Jr., held the stage at the Avenue Theatre 24-30, and featured the Dancing Mitchell in The Awakening. Next week, Sam Devere Show.

Dudley Arthur, of the Detroit actor contingent, was in Detroit a few days before Christmas, visiting his mother, and returned East.

ELYP A. MARONI.

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

LITTLE ROCK.—KEMPNER: The Girl from the Golden West Dec. 21; clever performance. To large and unappreciated audiences. The Common Law 22; fair co. and business. Girl of the Golden West 23; deserved better patronage. Colburn's Minstrels 25; top-heavy house. The Chorus Lady 25; performance and business good.

HOT SPRINGS.—AUDITORIUM: Paid in Full Dec. 12; excellent co.; fair business. Excuse Me 13; entertaining good house. The Common Law 21; fair co. and business. Girl of the Golden West 22; deserved better patronage. Colburn's Minstrels 25; top-heavy house.

TEXARKANA.—GRAND: Man on the Box Dec. 19; fine performance; good business. Common Law 20; pleased light house.

PINE BLUFF.—ELKS: The Love Pirate Dec. 21-23; small attendance; pleased.

NEW HOUSES.

F. F. Proctor is to build another vaudeville house in Albany on the site of his Bijou Park, in the West End section of the city. J. W. Merrow, who planned the Italian garden which is to be built on the top of the Fifth-eighth Street Theatre in New York will be the architect of the new house, which will be called Proctor's New Theatre. The plans call for a house seating 1,400 and costing \$250,000. This is the fourth theatre project of Mr. Proctor's during the year. With the Fifth Avenue Theatre, the New Proctor's in Newark, the Proctor Arcade Theatre in Schenectady, and the new Albany house, in addition to the one hundred and two houses which he either owns outright or has an interest in now, Mr. Proctor will have one of the largest and most compact vaudeville circuits in this country.

The Popular Amusement Company of San Francisco has acquired the Portia Theatre on Market Street, in that city. The new concern is made up of Gottlieb and Marx, the owners of the Columbia Theatre in San Francisco, and Ralph Pincers, their press agent. The house will continue as a vaudeville and moving picture resort.

The Columbia Amusement Company, of New York, is negotiating in Columbus, O., for a site for a ten-story office building to contain a theatre. The investment will be between \$150,000 and \$200,000.

The Hudson Theatre Company have built a new theatre in Hudson, N. Y., which is known as the Flax House. Its cost is estimated to be nearly \$100,000, with a capacity of 1,500, and with a stage of metropolitan size. There are four boxes, elevated seats in the orchestra circle and two galleries. It will be finished about March 1. Already has a good booking of excellent plays for the rest of the season.

The Park, the latest moving picture and vaudeville theatre at Glens Falls, N. Y., was opened to the public Dec. 24. The building is a great addition to the business section of the city. The front of the structure, which extends back eighty-six feet, is even with the sidewalk, and is finished in white-glazed brick and white-

glazed terra cotta. The entrance is in the shape of an alcove. The inside of the building is constructed entirely of fireproof material. The stage is twenty-five by fifteen feet, and on each side are dressing rooms. Nine hundred comfortable chairs have been installed. In the basement of the building is the heating plant, and bowling alleys will be put in soon. Ginsberg and Belien own the building, which was constructed by J. Fred Acker, a local contractor. Joseph Miller will act as manager. Live acts of vaudeville and pictures compose the bill.

Announcement is made by the Princess Amusement Company of Cedar Rapids, Ia., that they intend to erect a motion picture house in Fort Dodge, Ia. The building is to cost \$10,000, and \$2,000 will be expended on the ventilating system. The lobby will be decorated with marble and stucco work. The interior will be finished in elaborate stage and decorated in gold, green and white. F. W. Young is secretary of the company. Building operations will start on Jan. 19.

The new Imperial Theatre in Ninth Street, Washington, D. C., was opened on Nov. 30 by a vaudeville entertainment, including The Mayor and the Manikins, by George Ade; the Three Forecasts, Roubie Simms, Lester and Kelliett, and others. The interior of the theatre is decorated in buff and brown, with occasional touches of blue and pink. There are two floors, and the entire arrangement is such as to suggest an intimate comedy playhouse, the auditorium being broad and the seats running only from Row A to Row N on the first floor. In front of the balcony there is a row of mezzanine boxes. The seating capacity of the house is slightly in excess of 1,000. The orchestra chairs are upholstered in bronze Spanish leather, and the chairs in the balcony are of oak. The dressing rooms are located beneath the main stage floor, and all are equipped with well-lighted dressing tables and lavatories. The booth for the motion picture projecting machine is suspended from the wall at the rear of the balcony.

B. P. Keith signed papers renewing his lease on the Hippodrome in Cleveland for another ten years on Nov. 14. He pays \$40,000 annually the first three years, the rent increasing \$1,000 each year thereafter. Other New York theatrical interests offered the owners \$50,000 more for the lease than Keith. The lease was approved in Common Pleas Court by Judge Eaton, and later filed with the county records.

The Victor Theatre has been instituted in the Brandeis Stores in Omaha, Neb. The scheme includes the performance of opera records by the Victor Talking Machine, while miniature puppets go through the pantomime on a tiny stage.

Work has been started on the east side of Pittsburgh, Pa., on the site of the old P. M. Y. Theatre. The plans were made by Leon H. Lambert and Son, architects. The company building the new theatre is incorporated as the Thompson-Tyler Company. T. J. Thompson, of Rochester, is president; G. L. Tyler, of Rochester, vice-president and treasurer, and Jacob Nann Jr., of Syracuse, secretary. The lot has a frontage of eighty feet and a depth of one hundred and eighty feet. The seating capacity of the theatre will be 1,500. The building will be of concrete and brick, fireproof, two stories in height, with four exits on the second floor and a store on the ground floor next to the main entrance. The construction work is in charge of Friederich and Sons.

The only theatre in Port Jervis, N. Y., was opened Nov. 4. The house is up-to-date, and the managers have instituted a good class of attractions. Port Jervis and the adjoining town have a population of some 15,000 people.

The Wilson Theatre, of Mason City, Ia., was completely gutted by a disastrous fire Oct. 31. The loss is total, nothing remaining but the four walls. The loss is estimated at \$100,000, fully insured. The house was erected by C. D. Wilson in 1902. It had a capacity of 1,200, and with a spacious stage forty-five by seventy, accommodated attractions of all sizes, and its acoustic properties were excellent. Mr. Wilson managed the theatre for two seasons after its erection, and then it passed to the control of A. M. Beall, of Sioux City. The following season J. T. Arthur secured the management, and under his efficient direction the Wilson has prospered for the past six seasons. The loss to Mr. Arthur in this winter's looking is incalculable, as no other house in the city can be had. The house is being rebuilt.

The new Rex Theatre at Orem d'Alene, Ida., has opened. It has seating capacity of 600. The stage is twenty by thirty feet, and the house has ten exits. The building is fireproof, being constructed of six inches of concrete and asbestos lining. O. R. Stern is the manager.

The Sherman Theatre, of Calgary, Alta., Canada, is a fireproof building in every particular, with every protection of a modern automatic sprinkling system, as well as an automatic ventilator in the roof of the stage, so that if by any mischance the scenery on the stage should take fire, the smoke would escape through the ventilator instead of being forced into the auditorium. The heating and ventilating system regulated by large fans which, in conjunction with an air washer, purify the air and force it into the auditorium, and throughout the house in a pure condition. Warm when the weather is cold and cool when it is hot, and the same appliances used for heating in winter will be used for cooling the air in summer. The main auditorium will have seating capacity for 815 people, while the balcony will accommodate 685. There are also twelve boxes with accommodation for six people each, and twelve boxes which will also seat six people each. There will also be two ladies' retiring rooms and two smoking rooms and a check room will also be in use for the convenience of patrons of the house. The proscenium opening which is thirty-six feet wide, is equipped with a megaphone sounding board. The stage, which is seventy-seven feet ten inches wide and forty feet deep, contains fifteen dressing rooms, each equipped with hot and cold water, gas and electric light, while in the basement there is one large chorus room for ladies and another for men. There are also four shower baths for the convenience of the stage folk. The theatre, which will be formally opened early in the new year will be under the management of W. H. Sherman.

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NEW HOUSES.

Batavia, N. Y., is to have a new playhouse
to cost \$45,000. The lot for the theatre is in
the centre of the town, and measures fifty-four
by one hundred and thirty-five feet. The plans
call for a ground floor seating capacity of 1,200
people. The style of the house will be Moorish.
Rudolph Wagner, of Buffalo, is backing the pro-
ject.Boston is to have one of the most exclusive
theatres in the country, as it will seat only 130
persons. It will cater only to the wealthy, and
its directors include some of the best known
members of Boston society. In the new theatre,
which is nearing completion, within the walls of
an old brick stable at 16 Lime Street, West End,
there will be produced plays that public opin-
ion bars from the public stage, including Oscar
Wilde's dramas and some of the works of Messrs.
G. Bernard Shaw, Granville Barker, Eugene
Brieux, and Ibsen.At Chambersburg, Pa., on Oct. 12, the New
Theatre was opened. This house was erected at
a cost of \$35,000, and is one of the most mod-
ern and complete playhouses of its size outside
of the larger cities. Frank A. Shisbrook, for-
merly of the Rochester in manager, has been
given with the best attractions, and bills in open
dates with vaudeville and moving pictures. The
seating capacity is 900, including four boxes.
The stage has an opening of twenty-eight by
thirty-four feet, with dimensions of thirty-six
feet in depth, sixty-three feet wide height to
fly gallery twenty-five feet, and gridiron fifty
feet. The curtains and scenery are from the
Lee Lash Studios of New York City. The decora-
tions are done in solid apple green and old
rose with trimmings in gold.The theatre to be erected on West Park Street,
Butte, Mont., by the Montana Amusement
Securities Company is to be a picture theatre.
When completed it is to be a picture theatre.
Link and Haire, the architects, have pre-
pared the plans in conformity with the ideas
advanced by the officers of the company. The
new house will seat 1,000 or more persons and
will be a thoroughly modern and fireproof struc-
ture, with a large balcony and commodious stage.The Canadian Amusement Co., Ltd., which con-
trols the Orpheum and other theatres in Canada,
has charge of the erection of a new theatre on
St. Catherine Street, near the corner of St.
Urban Street, Montreal. The frontage of the
lot is eighty-five feet, with a depth of 130 feet.
On St. Urban Street there is a frontage of
eighty-four feet. The aggregate cost of the land
is \$109,000. The cost of the building will be
\$125,000. The new theatre will be called the
Gayety and will seat 1,650 people, distributed
as follows: Lower floor, 550; balcony, 400; gal-
lery, 500; boxes, 100. It will be strictly a bur-
lesque house and will play the attractions of the
Columbia Amusement Company. Among the
managers who will furnish attractions are Gus
Hill, Lawrence Weber, Rice and Barton, Sam
Serine, Chas. E. New York, and Nor-J. Herbert Mack, Rose and McFarlane are the
architects. There will be no seats whatever,
the cantilever system being adopted.
The theatre to be built by the Minsker Realty
Company from plans by Thomas W. Lamb in
East Houston Street, on the East Side, New
York, will have a seating capacity of 1,200.
There will be a mezzanine with seats for 1,200
persons. The building will have a frontage of
eighty-six feet, will be seven stories high and
will cost \$250,000.The proposed theatre and office structure to
replace the Thalia Theatre and the Atlantic
Garden, on the corner of New York and
the William Kravitz & Sons Realty Company
from plans by W. H. McElfatrick. This will be
one of the largest playhouses ever designed for
an East Side site. It will occupy a plot with a
frontage of 100 feet and a depth of 200.3 feet.
or, in other words, with an area equal to about
one-fourth that of the Madison Square Garden
block. Its height will be eight stories and the
cost \$325,000.At the northwest corner of Suffolk and De-
lancey streets in this city, the Delancey Amuse-
ment Company will build a \$200,000 theatre. It
will be a large one and will have a frontage of
about eighty-six feet and a depth of 125 feet.
It will be of three stories. The plans have been
drawn and filed by L. L. Sogor, architect.Another theatre, three stories, sixty-eight feet
by eighty-five feet ten inches, at the corner of
Elridge and Delancey streets, the Delancey
and Elridge Theatre Company, from plans by
Thomas W. Lamb, will cost \$150,000.The Empress Theatre, in the north end of
Main Street, Salt Lake City was opened on Nov.
8 with Sullivan and Considine vaudeville. The
building is a massive structure of fifty-five
feet by eighty feet, and is the latest approved method of
fireproof construction. Practically the only wood
in the building is on the floor of the stage and
the wood entering into the making of the opera
chairs. Within the entrance to the house proper
a novel appointment is at once apparent. Be-
hind the rows of seats a glass screen, which
keeps out draughts but does not obstruct the
view is provided. Rich green carpets are laid
in the house. The boxes are especially artistic
in their arrangement and construction. On each
side of the stage are provided illuminated re-
cumbent receptacles. A feature that is cal-
culated to prove popular with women folk is the
nursery which is provided with toys of every
description, cribs and other delights for the
diminutive patrons of the house who have not
yet arrived at the age of appreciation, but who
may be left in the care of competent maids while
their elders are within enjoying the entertain-
ment. Former Governor Heber M. Wells for-
mally opened the house in an address to the
patrons of the theatre.The abandoned Luna Park property in Oriskany
and Atlantic streets, Buffalo, near Pittsford,
Pa., has changed ownership and improvement
have been going on for two months. The parcel
involved contains sixteen and one-half acres, a
part of which is hilly, but because of its choice
location there is a general demand for lots on it.
One plot seventy by one hundred and fifty-
feet has been donated to the White Company, of
Cleveland, manufacturers of steam and gasoline
motor cars. The acreage is on the Grant Boul-
vard auto route and other automobile dealers
are expected to locate there, making it a motor
center. Melwood Street will be opened through
concrete in the distance to free White and pro-
vision will be made for a subway station, as
projectors of such a system always have de-
cided.nated Luna Park as one of the stonking places.
In improvements being made close to half a
million dollars are involved.Max Spiegel, proprietor and manager of the
College Girls and Girls of Bohemia burlesque
companies, playing the Columbia Amusement
Company's circuit, has leased the new Clinton
Theatre in Albany, which has remained in an
unfinished state for the past year in consequence
of legal complications. The property is now
owned by the Buel Construction Company, of
New York, and it is planned to finish the struc-
ture work and have the new playhouse ready
for opening in January. Klaw and Erlanger pro-
ductions as well as the attractions allied with
the firm will be booked at the new theatre.
None of the so-called syndicate attractions have
been seen at an Albany theatre for the past
three years, with the exception of an occasional
booking at the Empire Theatre, under the man-
agement of James H. Rhodes. Consequently the
opening of the new Clinton Theatre under the
new conditions by Manager Spiegel will be thor-
oughly appreciated by Albany theatregoers.The Metropolitan Theatre in Seattle is the
finest playhouse on the Pacific Coast. It was
formally opened by Marc Klaw on Oct. 4. Froh-
man, Klaw and Erlanger determined to build the
Metropolitan Theatre after Mr. Klaw had taken
a fifteen-minute drive through Seattle's business
district in a taxicab. The house was built by
the Stone and Webster Corporation after plans
by Howells and Stokes, of New York. The total
seating capacity is 1,650. The building is an
absolutely fireproof structure, only brick and
steel and concrete being used in the construction.
The notable plaster modeling, which is a fea-
ture of the interior decoration, was done by the
famous Broccoli, who went from New York with
a corps of assistants especially to fill this con-
tract. The Metropolitan Theatre marks the cen-
ter of the "Old University Tract." It will
shortly be flanked on both sides by huge build-
ings erected by the Metropolitan Building Com-
pany, these buildings to be connected by a sus-
pended arcade with another group of which the
present White and Henry buildings are the
nucleus. More than \$300,000 was expended in
the construction of the theatre, exclusive of fur-
nishings and equipment. The perfect acoustic
properties developed in the Metropolitan were
accomplished without resorting to a sounding
board. The house, in all of its departments,
maintains at all times a working force of more
than fifty persons. With certain productions
this number increases to 105. The lights are
controlled by "dimmers." It will be noted
that there are no abrupt changes from light to
dark and that degrees of illumination are gradu-
ated. All of the scenery in the "backstage"
division is absolutely fireproof. The switchboard
which controls the lighting, both house and
theatrical, is the largest theatrical switchboard in
the West. The general color scheme of the in-
terior decoration is dull old rose and dull French
gray. This treatment is intended to be unob-
trusive and quiet, thus not distracting the eye
from the stage. The entrance rotunda is of
pure white Italian marble, black Italian mar-
ble and terra-cotta panels. Every cubic foot of
air in the theatre is changed every six minutes.
The fresh air is admitted only after being fil-
tered through water. Every seat in the house
is within full view of the stage. A three-ton
heaviest curtain divides the stage from the body
of the house. The facade of the Metropolitan is
a faithful copy of the facade of the Palace of
the Doges, Venice.The plans for the new West Forty-second
Street theatre in New York, filed by Thomas W.
Lamb, architect, show that it is to be a four-
story edifice having studios on the second and
in front. It will have a facade of brick and
terra-cotta forming a massive arch inclosing im-
mense glass windows. It has a frontage of
sixty feet and a depth of ninety-two feet nine
inches. The Woods, Ellinger, Bloom Theatre
Company, of which Sol Bloom is president, is
the owner. The site is on the south side of
Forty-second Street 300 feet east of Eighth
Avenue. It will be called the Julian Ellinger
Theatre.The opening of the new Keith Theatre on St.
Clair Street, Toledo, took place Dec. 25. The
vaudeville house with its furnishings, cost be-
tween \$150,000 and \$175,000. Joseph Pear-
stein, a Toledo theatrical man, was chosen by
H. F. Keith to be the manager. The theatre is
constructed entirely of concrete and steel and
is as nearly fireproof as any structure can be
made. In addition to the entrance there are
four exits on each floor. An escape from every
exit, and a tunnel leading from the court to
Madison Avenue. The fire curtain of the stage
operates in steel grooves. The house has a total
seating capacity of 1,000 people, divided as fol-
lows: Lower floor, 500; balcony, 150; gal-
lery, 100; boxes, 50. There are ten dressing-rooms, and the bal-
cony, all conveniently located, this being a
feature seldom supplied to the second balcony.
There are ten dressing-rooms, and the bal-
cony, all conveniently located, this being a
feature seldom supplied to the second balcony.
There are ten dressing-rooms, and the bal-
cony, all conveniently located, this being a
feature seldom supplied to the second balcony.The new Park Theatre in Detroit opened some
time ago and was preceded a few weeks by the
Hindroome. The new houses are both booked
with vaudeville by Harry Sefton.The Macdonough Theatre in Oakland is now
managed by F. A. Geisela, who manages John
Cort's attractions in the Southwest. The theatre
continues to play Cort and Klaw and Erlanger
offerings as before.
Toledo is to have a new theatre building and
it is being built. It will be called the New Ly-
ceum and may be ready for occupancy at the
opening of the 1912 theatrical season. The
plans of the new playhouse are by Architect
Arland W. Johnson. Walter B. Moore is man-
ager of the Lyceum. The Toledo Lyceum oc-
cupied its late quarters for many years, and the
building is not in condition to warrant heavy
expense upon it to make it an up-to-date play-
house. The old Lyceum has been one of the
most successful amusement places in the city,
but has not the capacity nor equipment which
the management will install in the new building.NOW IS THE TIME
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C., 8-13. CARTER, MRS. LESLIE (John Cort): Chicago, Ill., 31-Jan. 13. CHECKERS (Moxon and De Milt): Ventura, Cal., 3. San Bernardino 4. San Diego 5. 6. Los Angeles 7-13. CHORUS LADY (A. J. Ayresworth): Coffeyville, Kan., 3. Independence 4. Joplin, Mo., 5. Parsons, Kan., 6. Pittsburg 7. Ft. Scott 8. Ottawa 9. Lawrence 10. St. Joseph, Mo., 11-13. CHORUS LADY (Southern; J. E. Early): Greensboro, N. C., 3. Winston-Salem 4. Danville, Va., 5. Newport News 6. COBURN PLAYERS (L. M. Goodstadt): Webb City, Mo., 3. Ft. Scott, Kan., 4. Pittsburg 5. Springfield, Mo., 6. Clinton 8. Sedalia 9. Jefferson City 10. Kirksville 12. Quincy, Ill., 13. COLLIER, WILLIAM (Messrs. Shubert): New York city Nov. 27—Indefinite. COMMERCIAL TRAVELER (Frank W. Richardson): Weston, W. Va., 3. Lumberton, N. C., 4. Grafton 5. Clarksville 6. Buchanan 8. Sutton 9. Charleston 10. Hinton 11. Ronceverte 12. Bluefield 13. COMMUTERS, THE (Henry B. Harris): Madison, Wis., 3. Rockford, Ill., 4. Elkhart, Ind., 5. 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EVERYMAN'S DAUGHTER (Rowland and Clifford, Inc.): Newark, N. J., 1-6. Boston, Mass., 8-13. EVERYWOMAN (Eastern; Henry W. Savage): Philadelphia, Pa., Jan. 1—Indefinite. EVERYWOMAN (Western; Henry W. Savage):

and correspondents are notified that this department in the subsequent issue dates must be mailed to

St. Louis, Mo., 24-Jan. 6. Kansas City 7-13. St. Joseph, Mo., 14. 15. EXCUSE ME (Eastern; Henry W. Savage): Washington, D. C., 1-6. Hagerstown, Pa., 8. York 9. Lancaster 10. Harrisburg 11. Altoona 12. Johnstown 13. EXCUSE ME (Southern; Henry W. Savage): Dallas, Tex., 1-3. Oklahoma City, Okla., 4. 5. McAlester 6. Ft. Smith 8. Muskogee 9. Tulsa 10. Joplin, Mo., 11. Pittsburg, Kan., 12. Springfield, Mo., 13. EXCUSE ME (Western; Henry W. Savage): Chicago, Ill., Dec. 22-Jan. 6. St. Louis, Mo., 7-13. Alton, Ill., 14. FAMILY, THE: Worcester, Mass., 1-3. Springfield, Mass., 4. 5. FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Washington, D. C., 1-6. FAVERHAM, WILLIAM: Boston, Mass., 1-13. FAY, EVA (Vaughan Glaser): Syracuse, N. Y., 8-13. FERGUSON, ELSIE (Henry B. Harris): New York city Dec. 4—Indefinite. FISKE, MRS. (Harrison Gray Fiske): Detroit, Mich., 1-6. Cincinnati, O., 8-13. FORTUNE HUNTER (Cohan and Harris): Brooklyn, N. Y., 1-6. FORTUNE HUNTER (Cohan and Harris): San Francisco, Cal., 31-Jan. 13. GAMBLERS, THE (Original; Authors' Producing Co.): Philadelphia, Pa., Dec. 18-Jan. 6. New York city 8-13. GAMBLERS, THE (Eastern; Authors' Producing Co.): Providence, R. I., 1-6. Portland, Me., 8-10. Lewiston 11. Lowell, Mass., 12. 13. GAMBLERS, THE (Western; Authors' Producing Co.): Portland, Ore., 31-Jan. 3. Eugene 4. Medford 5. San Francisco, Cal., 7-14. GAMBLERS, THE (Southern; Authors' Producing Co.): Clinton, Mo., 3. Pittsburg, Kan., 4. Springfield, Mo., 5. Joplin 6. 7. Sedalia 8. Jefferson City 9. Evansville, Ind., 10. Henderson, Ky., 11. Owensboro 12. Paducah 13. GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—Indefinite. GEORGE, GRACE (Wm. A. Brady): New York city Jan. 1—Indefinite. GET RICH QUICK WALLINGFORD (Eastern; Cohan and Harris): Boston, Mass., Sept. 25-Jan. 6. Philadelphia, Pa., 8-20. GILMORE, PAUL (Paul Gilmore Co.): Carbonate, Pa., 3. GIRL FROM RECTOR'S: Fond du Lac, Wis., 3. GIRL FROM RECTOR'S (Western; Max Flohn): Lima, O., 3. Indianapolis, Ind., 4-6. Columbus, O., 8-10. Ft. Wayne, Ind., 11. Muncie 12. Terre Haute 13. GIRL IN THE TAXI (A. H. Woods): Chicago, Ill., 25-Jan. 6. GIRL OF THE MOUNTAINS (O. E. Wee): Cambridge, O., 4. Newark 5. Springfield 6. GOOSE GIRL (Central; Baker and Castile): Cambridge, O., 3. Parkersburg, W. Va., 4. Chillicothe, O., 5. Portsmouth 6. Cincinnati 7-13. GOOSE GIRL (Eastern; Baker and Castile): Columbus, O., 1-3. Richmond, Ind., 4. Shelbyville 5. Madison 6. Louisville, Ky., 7-13. West Baden, Ind., 14. GRAUSTARK (Eastern; Baker and Castile): Mandan, N. Dak., 3. Dickinson 4. Miles City. Mont., 5. Billings 6. Big Timber 7. Bozeman 8. Anaconda 10. Butte 11. Great Falls 12. Helena 13. GRAUSTARK (Southern; Baker and Castile): Eatonton, Ga., 3. Macon 4. Milledgeville 5. Sandersville 6. Wrensburg 7. Hawkinsville 8. Way Cross 10. Savannah 11. Brunswick 12. Peachtree, Fla., 13. St. Augustine 14. HACKETT, JAMES K.: New York city Jan. 1—Indefinite. HACKETT, NORMAN (Stair and Havill): Grand Rapids, Mich., 31-Jan. 5. Bay City 4. Saginaw 5. Flint 6. HANTRY, WILLIAM (A. G. Delamater): Galt, Cal., 3. Stratford 4. Kalamazoo, Mich., 5. So. Bend, Ind., 6. Benton Harbor 7. Goshen, Ind., 8. Elkhart 9. Laporte 10. Deloit 11. Janesville, Wis., 12. Beloit 13. HEDGE WM. T. (Liebler and Co.): Indianapolis, Ind., 25-Jan. 6. HILLINGTON, MARGARET (Edw. J. Bowen): New York city Dec. 8-Jan. 6. IN OLD KENTUCKY (A. W. Dingwall's): St. Louis, Mo., 31-Jan. 6. Alton, Ill., 8. INTRODUCE ME: Raleigh, N. C., 3. Greensboro 4. Spartanburg 5. C. 5. Asheville 6. C. 6. Charlotte 8. Yorkville 9. C. 9. Abbeville 10. Sumter 11. Charleston 12. Savannah, Ga., 13. Jacksonville, Fla., 14. IRISH PLAYERS (Liebler and Co.): Reading, Pa., 3. KIMET (Harrison Gray Fiske): New York city Dec. 23—Indefinite. LACKAY, WILTON (I. S. Stair): New York city Dec. 21—Indefinite. LENA RIVERS (Southern; A. J. McCollum): Texarkana, Tex., 5. Atlanta 4. Jefferson 5. Marshall 6. Jacksonville 7. Palestine 8. Teague 10. Meigs 11. Groesbeck 12. Custer 13. LION AND THE MOUSE (Northern; United Play Co.): Tucson, Ariz., 3. Sanford 4. Globe 5. 6. Clifton 7. Morenci 8. Denning 9. Mex. 9. Silver City 10. Santa Fe 12. Las Vegas 13. Trinidad 14. LION AND THE MOUSE (Southern; United Play Co.): Yazoo, Miss., 3. Jackson 6. Starkville 8. Macon 9. Tupelo 10. Oxford 12. Water Valley 13. MCINTYRE, FRANK (Henry B. Harris): Milwaukee, Wis., 31-Jan. 6. MADAME X (Henry W. Savage): Detroit, Mich., 1-6. Chicago, 12. 13. MANN, LOUIS (Weber and Loewer): Indianapolis, Ind., 1-3. Dayton, O., 4. Columbus 5. 6. MAN OF THE HOUR: Seattle, Wash., 31-Jan. 6. MANTILL, ROBERT (Wm. A. Brady): Omaha, Neb., 31-Jan. 3. Cheyenne, Wyo., 8. MASON, JOHN (Messrs. Shubert): St. Paul, Minn., 1-6. MASTER OF THE HOUSE (A. H. Woods and H. H. France): Chicago, Ill., Nov. 5—Indefinite. MELVILLE, ROSE (J. R. Steinfeld): Monterey, Cal., 3. Watsonville 4. Santa Cruz 5. 6. Week. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. MELVILLE, ROSE (J. R. Steinfeld): Monterey, Cal., 3. Watsonville 4. Santa Cruz 5. 6. Week. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. MILLION, THE (Henry W. Savage): New York city Dec. 24—Indefinite. MISSOURI GIRL (Central; Marie H. Norton's): Norton, Kan., 3. Reinhardt 4. 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MOTHER (No. 2: Wm. A. Brady): Salt Lake City, U. S., 31-Jan. 3, Provo 4, Grand Junction, Colo. 6, Leadville 7-13.
NAZIMOVA, MME. (Charles Frohman): New York city Dec. 5—indefinite.
NIELSEN, HORTENSE (Ithaca, N. Y., 2, 3, Wilkes-Barre, Pa., 4, Hamilton 5, O'Hara, Fiske (Robt. E. Irwin): Hamilton, Can., 1-3.
OLCOTT, CHAUNCEY (Augustus Pitou): Philadelphia, Pa., 25-Jan. 6.
OLD HOMESTEAD (Frank Thompson): Chicago, Ill., 24-Jan. 6, Minneapolis, Minn., 7-13.
OLD HOMESTEAD (Frank Thompson): Williamsport, Pa., 3, Corning, N. Y., 5, Newark 9.
OLE SWANSON (C. S. Primrose): St. George, Kan., 6, St. Mary 7, Brookville 8, Lincoln 9.
OUR NEW MINISTER (Joseph Conyers): Syracuse, N. Y., 1-3, Rochester 4-8.
OVER NIGHT (Wm. A. Brady): Jacksonville, Fla., 3, 4.
OVER NIGHT (No. 1: Wm. A. Brady): St. Louis, Mo., 31-Jan. 6, Alton, Ill., 13.
OVER NIGHT (No. 3: Wm. A. Brady): Rome, N. Y., 3, Norwich 4, Oneonta 5, Wilkes-Barre, Pa., 6.
PAID IN FULL (C. S. Primrose): Algona, Ia., 3, Mankato, Minn., 5, Rochester 6, La Crosse, Wis., 7, Portage 8, Woodstock, Ill., 9.
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PASSERS-BY (Charles Frohman): Buffalo, N. Y., 1-6, Toronto, Ont., 8-13.
POLLY OF THE CIRCUS (Western: A. S. Stern): Seattle, Wash., 31-Jan. 6, No. Yakima 8, Spokane 9, 10, Colfax 11, Lewiston, Ida., 12, Walla Walla, Wash., 13, Pendleton, Ore., 14.
POMANDER WALK (Lebler and Co.): Chicago, Ill., Dec. 24—indefinite.
POYNTER, BEULAH (H. J. Jackson): Memphis, Tenn., 31-Jan. 6, Chattanooga 8-13.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): New York city 1-6.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): New Orleans, La., 31-Jan. 6.
REEVES, DOROTHY (Iola, Kan., 3, Ottawa 4, Lawrence 5, St. Joseph, Mo., 6, Leawards 7, Des Moines, Ia., 8, Okla. 10, Marshalltown 11, Waterloo 12, Dubuque 13, Moline, Ill., 14, Freeport 15, Aurora 16.
RIVALS, THE (William Yale's): Vernon, Can., 3, Kilmora 4, Summerland 5, Penitence 6, Kender 8, Salmon Arm 9, Revelstoke 10, Golden 11, Banke 12, Glenora 13.
ROBERTSON, FORBES (Messrs. Shubert): San Francisco, Cal., 25-Jan. 13.
ROBSON, MAY (L. S. Sire): South Bend, Ind., 2, 3, Joliet, Ill., 4, Aurora 5, Madison, Wis., 6, St. Paul, Minn., 7-13.
ROSALIND AT RED GATE (Gaskell and MacVitty): Pierre, S. Dak., 3, Rapid City 4, Belle Fourche 5, Deadwood 6, Hot Springs 8, Edgemont 9, Ft. Robinson, Neb., 10, Alliance 11, Broken Bow 12, Havanna 13.
ROSBARY (No. 1: Rowland and Clifford): Jersey City, N. J., 1-6, Trenton 8, Scranton, Pa., 9, 10, Wilkes-Barre 11-13.
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ROSBARY (No. 3: Rowland and Clifford): Los Angeles, Cal., 31-Jan. 6, San Diego 7, Ventura 8, Santa Barbara 9, San Luis Obispo 10, Monterey 11, Santa Cruz 12, San Jose 13.
ROSBARY (No. 4: Rowland and Clifford): Elkins, W. Va., 3, Buckhannon 4, Weston 5, Morgantown 6, Philippi 8, Piedmont 9, Cumberland, Md., 10, Martinsburg, W. Va., 11, Hagerstown, Md., 12, Lancaster, Pa., 13.
ROSBARY (No. 5: Rowland and Clifford, Inc.): Ruston, La., 3, Natchitoches 4, Alexandria 5, New Iberia 6, La Fayette 7, Crowley 8, Jennings 9, Lake Charles 10, Port Arthur, Tex., 11, Beaumont 12, Houston 13.
ROSBARY (Gaskell and MacVitty): Rochester, Minn., 3, Red Wing 4, Hastings 5, Lake City 6, Menominee, Wis., 8, Neillville 9, Marshfield 10, Grand Rapids 11, Tomah 12, Reedsburg 13.
ROUND UP (Klaw and Erlanger): Chicago, Ill., 17-Jan. 6.
ST. CLAUDE (Vaughan Glaser): St. Paul, Minn., 31-Jan. 6, Minneapolis 8-13.
SCARECROW, THE (Henry B. Harris): Dayton, O., 3, Louisville, Ky., 4-6.
SERVANT IN THE HOUSE (Gaskell and MacVitty): McAlester, Okla., 3, Holdenville 4, Henrietta 5, Sapulpa 6, Tulsa 7, Nowata 9, Independence, Kan., 10, Coffeyville 11, Iola 12, Parsons 13.
SEVEN DAYS (Wagenhals and Kemper): Natchez, Miss., 3, Vicksburg 4, Greenville 6, Jackson, Tenn., 8.
SEVEN DAYS (Wagenhals and Kemper): Newark, N. J., 1-6.
SHEA, THOMAS E. (A. H. Woods): Buffalo, N. Y., 1-6.
SILVER THREADS (Richard J. Jose): Richmond, Va., 1-6, Norfolk 8-13.
SIMONE, MME. (Lebler and Co.): New York city Jan. 9—indefinite.
SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Hartford, Conn., 3, 4, Springfield, Mass., 5, 6.
SPENDTHRIFT (Frederic Thompson): Indianapolis, Ind., 4-6.
SOFAW MAN (Clarence Bennett): Seattle, Wash., 7-13.
STAHL, ROSE (Henry B. Harris): New York city Aug. 31-Jan. 6, Baltimore, Md., 8-13.
STARR, FRANK (David Belasco): Chicago, Ill., Dec. 4-Jan. 20.
STRUGGLERS, THE (Boston, Mass., 1-6.
TALKER, THE (Henry B. Harris): Meriden, Conn., 3, New Britain 4, Waterbury 5, 6, New York city 8—indefinite.
TEN NIGHTS IN A BARROOM (Chicago, Ill., 24-Jan. 13).
THIEF, THE (Eastern: George A. Sullivan): Hawkinsville, Ga., 3, Savannah 4, Fernandina, Fla., 5, St. Augustine 6, Palatka 8, Deland 9, Orlando 10, Lakeland 11, Tampa 12, St. Petersburg 13.
THIEF (Western: H. Q. Emery): Hobart, Okla., 3, Ardmore 4, El Reno 5, Norman 6, Purcell 8, Ardmore 9, Tishomingo 10, Durant 11, Decatur, Tex., 12.
THIRD DEGREE (Central: United Play Co.): Rochester, N. Y., 1-3, Syracuse 4-6, Worcester, Mass., 8-10, Springfield 11-13.
THIRD DEGREE (Southern: United Play Co.): Lakeland, Fla., 3, Orlando 4, Sanford 5, Day-

tona 6, St. Augustine 7, 8, Jacksonville 9, 10, Palatka 11, Gainesville 12, Ocala 13, Jacksonville 14.
THIRD DEGREE (Western: United Play Co.): Petaluma, Cal., 3, Santa Rosa 4, Vallejo 5, Stockton 6, Sacramento 7, Auburn 8, Carson City, Nev., 9, Virginia City 10, Reno 11, Winnemucca 12.
TOWN MARSHAL (O. F. Wee): Altoona, Pa., 6.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Boston, Mass., Dec. 25—indefinite.
TRAVELING SALESMAN (Henry B. Harris): Indianapolis, Ind., 1-3, Dayton, O., 4-6, Detroit, Mich., 8-13.
TRAVELING SALESMAN (Eastern: A. S. Stern): Charleston, Ill., 3, Paris 4, Taylorville 5, Elmhurst 6.
TRAVELING SALESMAN (Western: A. S. Stern): Fargo, N. Dak., 3, Crookston, Minn., 4, Grand Forks, N. D., 5, Grafton 6, Winnipeg, Can., 7-10, Duluth, Minn., 11-13, Superior, Wis., 14.
TWO ORPHANS (Hartford, Conn., 5).
UNCLE TOM'S CABIN (Eastern: Wm. Kibbler): Wheeling, W. Va., 3, 4, Marietta, O., 5, Parkersburg, W. Va., 6.
VIRGINIAN, THE (J. H. Palmer): Portland, Ore., 31-Jan. 6, Astoria 7, Salem 8, Albany 9, Eugene 10, Medford 11, Red Bluff, Cal., 13, Chico 14.
WARE, HELEN (Henry B. Harris): New York city Nov. 1—indefinite.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
WAY DOWN EAST (Wm. A. Brady): Toronto, Ont., 1-6.
WHITE SISTER (Marshalltown, Ia., 7, Akron, O., 14-16).
WHITE SLAVE (Robt. and John Campbell): New Orleans, La., 31-Jan. 6.
WILSON, AL. H. (Sidney B. Ellis): Burlington, N. J., 5.
WILSON, FRANCIS (Charles Frohman): Cincinnati, O., 1-6, St. Louis, Mo., 8-13.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.
WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ADOLPHUS (Dick Cummings): Los Angeles, Cal., Nov. 27—indefinite.
ALHAMBRA (Mavin and Roche): Chicago, Ill., Dec. 10—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY (Cobalt, Can.—indefinite).
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP, PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPONER (Philadelphia, Pa., Sept. 18—indefinite).
BOSTON PLAYERS (James A. Boshell): Baltimore, Md., Sept. 11—indefinite.
BURBANK (Oliver Morasco): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS (Cleveland, O., Aug. 21—indefinite).
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLIER (Chicago, Ill., Sept. 4—indefinite).
COLONIAL PLAYERS (Sidney Toler): Indianapolis, Ind., Dec. 25—indefinite.
COLUMBIA (Erie, Pa., Dec. 4—indefinite).
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CRESCENT (Mt. Vernon, N. Y.—indefinite).
CUMMINGS (H. F. Jackson): Pittsburg, Mass., Dec. 28—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
EMPIRE (Holtz, Mass., Sept. 4—indefinite).
FAMILY (New York city Sept. 4—indefinite).
FORBES, GUS A. (Jacob Wilk): Duluth, Minn., Oct. 1—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Hogers and Ritter): Salt Lake City, U. S., Sept. 18—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. E. Schmid): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Dec. 2—indefinite.
GRAND (Winnipeg, Man.—indefinite).
GREW (Wm. Grew): Kansas City, Mo., Oct. 15—indefinite.
HARRISON, GERTRUDE (Ft. Worth, Tex.—indefinite).
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HOLDEN (Toledo, O., Dec. 24—indefinite).
IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—indefinite.
IRVING PLACE (G. Amberg): New York city Nov. 30—indefinite.
JUNEAU (Milwaukee, Wis.—indefinite).
LAWRENCE (Del S. Lawrence): Vancouver, B. C.—indefinite.
LONERGAN LESTER (New Bedford, Mass., Aug. 4—indefinite).
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
MACK-LEONE (Ernie Young): Chicago, Ill.—indefinite.
MAJESTIC (Calgary, Can.—indefinite).
MARLOWE (Chicago, Ill., Aug. 28—indefinite).
MORISON, LINDSAY (Lynn, Mass.—indefinite).
NATIONAL (Montreal, P. Q.—indefinite).
NORTH BROTHERS (Wichita, Kan., Sept. 4—indefinite).
NORTH BROTHERS (Short North): Topeka, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Oklahoma City, Okla.—indefinite).
OLYMPIC (Walter Woods): Cincinnati, O., Oct. 29—indefinite.
OPERA HOUSE (Paterson, N. J.—indefinite).
ORPHEUM (Atlanta, Ga., Nov. 27—indefinite).
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
PART GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERMANENT PLAYERS (Winnipeg, Can.—indefinite).
PERUCHI-GYZENE (Montgomery, Ga., Nov. 9—indefinite).
POLI (S. E. Poli): Norwich, Conn.—indefinite.

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 PROSPER (Frank Gerston): New York city—Indefinite.
 REGAN LEWIS (Jack Roman): Tampa, Fla.—Indefinite.
 RICHMOND (W. Watson): Stapleton, S. I.—Indefinite.
 SHIRMAN: Elgin, Ill. Sent. 4—Indefinite.
 SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—Indefinite.
 SOUTHERN (Harry Stubbs): Columbus, O.—Indefinite.
 SPOONER, CECIL (Blaser-Spooner Co.): New York city Aug. 5—Indefinite.
 SPOONER, EDNA MAY (I. Flanagan): Brooklyn, N. Y., Dec. 18—Indefinite.
 STAINACH (H. H. Hards): Cohoes, N. Y., Nov. 13—Indefinite.
 STAINACH HARDS (Ira D. Hards): Yonkers, N. Y.—Indefinite.
 STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 3—Indefinite.
 TAYLOR (Chas. A. Taylor): Zanesville, O.—Oct. 30—Indefinite.
 THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—Indefinite.
 TURNER, CLARA (W. F. Barry): Niagara Falls, N. Y.—Indefinite.
 VALE (Travers Vale): Jersey City, N. J., Dec. 25—Indefinite.
 VANE, MYRTLE (Eddie Diamond): Seattle, Wash., Dec. 10—Indefinite.
 WESCHLER (A. P. Weschler): Erie, Pa., Nov. 20—Indefinite.
 WOLFE (J. A. Wolfe): Wichita, Kan., Sent. 11—Indefinite.
 WOODWARD (O. D. Woodward): Omaha, Neb.—Sent. 9—Indefinite.
 YE PLAYHOUSE: Bellingham, Wash.—Indefinite.

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 BELGRADE (L. L. Belgrade): Rutland, Vt., 26-Jan. 8.
 BROCKENRIDGE, CHARLES: Bedford, Ia., 1-8.
 BOYER, NANCY: Williamsport, Pa., 8-13.
 CHAMPLIN CHAS: Poughkeepsie, N. Y., 1-8.
 CHASE-LISTER (Clarence Anshin): Alhambra, Neb., 28-Jan. 8, Long Pine 4-7, Valentine 8-10, Gordon 11-13.
 CHICAGO (Charles H. Roskam): North Adams, Mass., 1-8, Troy, N. Y., 8-13.
 COLONIAL (Orlando Hopkins): Campbellton, Can., 1-3, Dalhousie 4-6, Bathurst 8-10, New Castle 11-13.
 GRAYCE, HELEN (N. Ansell): McKeesport, Pa., 1-8, Greensburg 8-13.
 HALL, DON C.: Madison, Wis., 1-13.
 HARKINS (H. S. Harkins): St. John, Can., 25-Jan. 8.
 HAYES, LUCY, ASSOCIATE PLAYERS: Bartley, Neb., 3, Alma 4-6.
 HICKMAN-BENNETT (James D. Bennett): Kenosha, Wis., 1-7.
 HILLMAN'S (F. P. Hillman): Hill City, Kan., 1-3.
 HILLMAN'S IDEAL (Frank Manning): Superior, Neb., 1-8.
 HOOVER (Grover Hoover): Edwardsville, Ill., 1-6.
 KEYES SISTERS (Chester A. Keyes): Tarentum, Pa., 1-6.
 LAMPORT, MAE: Jackson, Mich., 1-8.
 LYNN (Jack Lynn): Burlington, Vt., 1-8, Gardner, Mass., 8-12.
 MAHER, PHIL (Phil Maher): Middletown, Conn., 1-8, Torrington 8-13.
 MARKS, MAY A. BELL (R. W. Marks): Gloversville, N. Y., 8-13.
 MURPHY'S COMEDIANS (Wm. H. Murphy): Franklin, La., 26-Jan. 8.
 MURRAY AND MACKAY (John J. Murray): Middletown, N. Y., 1-6.
 PICKERTS, FOUR (Willis Pickert): Wilmington, N. C., 1-6.
 ROYAL: Rome, Ga., 1-8.
 SHANNON BROTHERS (Harry Shannon): Sabina, O., 1-3, Wilmington 4-6, Hillsboro 8-13.
 SHARPLEY: Lyons, N. Y., 1-8.
 TEMPEST (J. L. Tempest): Shenandoah, Pa., 1-4.
 WHEELER SISTERS (Ira Carroll): Mt. Sterling, Ky., 1-8.
 WINNINGER, FRANK: Janesville, Wis., 1-8.

OPERAS AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): St. Louis, Mo., 31-Jan. 8.
 AROUND THE WORLD (Messrs. Shubert): New York city Sent. 3—Indefinite.
 BERNARD, SAM (Messrs. Shubert): Buffalo, N. Y., 1-8.
 BLACK PATTI (H. Voelkel): Lake Charles, La., 8, New Iberia 4, Franklin 5, Patterson 6, Morgan City 7, Baton Rouge 9, Natchez, Miss., 10, Vicksburg 11, Jackson 12, Meridian 13.
 BOHEMIAN GILL (Milton and Margaret Aborn): Milwaukee, Wis., 1-8.
 BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—Indefinite.
 BRIAN, DONALD (Charles Frohman): Philadelphia, Pa., 25-Jan. 13.
 BRYAN BROWN (Buster Brown Amusement Co.): Fayetteville, Ark., 3, Huntsville, Ala., 4, New Decatur 5, Birmingham 6, Gadsden 8, Anniston 9, Rome, Ga., 10, Cartersville 11, Atlanta 12, 13.
 CAHILL, MARIE (D. V. Arthur): Pittsburgh, Pa., 1-8.
 CAMPUS, THE (Chas. V. Kavanagh): Chicago, Ill., 24-Jan. 8, Columbus, O., 7-10, Toledo 11-13.
 CARLE, RICHARD (Frasce and Lederer): San Antonio, Tex., 8, Austin 9, Waco 8, Ft. Worth 9, Dallas 9, 10, Oklahoma City, Okla., 11, 12, Tulsa 13, Muskogee 14.
 OAT AND THE FIDDLE (Chas. A. Sellen): Cohoes, N. Y., 3, Clearfield, Pa., 5, Rome, N. Y., 5, Oswego 10, Towanda, Pa., 11, Ithaca, N. Y., 12, Geneva 13.
 CHOCOLATE SOLDIER (F. C. Whitney): London, Can., 8.
 CHOCOLATE SOLDIER (F. C. Whitney): Butler, Pa., 4, Alliance, O., 8.
 CHOCOLATE SOLDIER (Western: F. C. Whitney): Orem, U. S., Salt Lake City 4-8, San Bernardino, Cal., 8, Redlands 9, Riverside 10, San Diego 11, Santa Barbara 12.
 COHAN, GEORGE M. (Cohan and Harris): New York city Sent. 25—Indefinite.
 COLLEGE WIDOW (Vaughan Glaser): Chicago, Ill., 1-8, Cleveland, O., 7-13.
 COW AND THE MOON (Chas. A. Sellen): Oswego, N. Y., 3, Penn Yan 4, Geneva 5, Auburn 6, Weedsport 8, Canandaigua 9, Lockport 11, Niagara Falls 12, Bradford, Pa., 13.
 COWBOY GIRL (G. H. Almsworth): Camden, N. J., 1-4, Salem 4, Vineland 5.
 COWBOY GIRL (H. H. Whittier): Clifton Forge, Va., 3, Harrisonburg 4, Luray 5, Front Royal 6.
 DRENNER, MARIE (Law Fields): Montreal, Can., 8-13.

ELTINGE, JULIAN (A. H. Woods): Washington, D. C., 1-8.
 EMERY MUSICAL COMEDY (Marjorie and Laroque): Strawn, Tex., 3, 4, Cisco 5, 6, Baird 8, 9, Abilene 10, 11, Winters 12, 13.
 FANTASMA (Edwin Warner): Philadelphia, Pa., 1-8.
 FATTY FELIX (H. W. Link): Paris, Ky., 3, Richmond 4, Mt. Sterling 5, Shelbyville 6, Fields's, Lew. All-Star (Law Fields): Chicago, Ill., Oct. 31—Indefinite.
 FLIRTING PRINCESS (Mort H. Slinger): Kansas City, Mo., 31-Jan. 8, Leavenworth, Kan., 2, Ottawa 3, Manhattan 9, Clay Center, Mo., 10, Concordia, Kan., 11, Salina 12, Topeka 13.
 FLOWER OF THE RANCH (Le Comte, Fisher and Wade): Ft. Collins, Colo., 3, Loveland 4, Longmont 5, Boulder 6, Rocky Ford 8, Las Animas 9, Garden City, Kan., 11, Dodge City 12, St. John 13.
 FOLLIES OF 1911 (Florence Ziegfeld): Philadelphia, Pa., Dec. 11-Jan. 6, Boston, Mass., 8-20.
 FORTY-FIVE MINUTES FROM BROADWAY: Annapolis, Md., 8, Burlington, N. J., 8.
 FOY, EDDIE (Messrs. Dillingham and Siegfried): Boston, Mass., 25-Jan. 6, New York city 8—Indefinite.
 GERMAN AMERICAN OPERA (M. Hasin): New York city Dec. 25—Indefinite.
 GIRL AND THE TRAMP (A. J. E. McBride): St. Louis, Mo., 1-8.
 GIRL AND THE TRAMP (B. Fred A. Brers): Lansing, Mich., 3, Bellevue 4, Charlotte 5, Hastings 6, Battle Creek 7.
 GIRL AND THE TRAMP (C. Geo. L. Barton): Westington, S. Dak., 3, Highmore 4, Blunt 5, Pierre 6, Midland 8, Rapid City 10, Sturte 11, Deadwood 12.
 GIRL AND THE TRAMP (D. Geo. L. Barton): Van Buren, Ark., 3, Ft. Smith 4, Osark 5, Russellville 6, Clarksville 7, Morrilton 8, Coal Hill 9, Little Rock 10, Stuttgart 11, Pine Bluff 12.
 GIRL OF MY DREAMS (Joseph Gaites): Cleveland, O., 1-8.
 GIRL OF THE GOLDEN WEST (Harry W. Savage): San Diego, Cal., 3, Los Angeles 4-6, Bakersfield 8, Fresno 9, Stockton 10, Sacramento 11, San Jose 12, Oakland 13.
 GLASER, LULU (Werba and Loescher): Chicago, Ill., Dec. 31—Indefinite.
 GORDON, KITTY (Jos. M. Gaites): New York city Dec. 19—Indefinite.
 GRAND OPERA (P. Grasi): San Francisco, Cal., Nov. 15-Jan. 8, Los Angeles 8—Indefinite.
 GUNNING, LOUISE (Messrs. Shubert): Cleveland, O., 1-8.
 HARTMAN, FERBIS (Ferre Hartman): Los Angeles, Cal., Dec. 15—Indefinite.
 HEART BREAKERS (Mort H. Slinger): Ottawa, Ill., 3, Princeton 4, Ft. Madison, Ia., 5, Galena, Ill., 6, Davenport 7, Clinton 8, Cedar Rapids 9, Marshalltown 10, Oskaloosa 11, Creston 12, St. Joseph, Mo., 13.
 HER PECKS, THE (Law Fields): New York city 1-8.
 HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—Indefinite.
 HOMAN STOCK: Providence, R. I.,—Indefinite.
 JACINTA (John Corti): Baltimore, Md., 1-8.
 JAMES, ELSIE (Charles Dillingham): Philadelphia, Pa., 25-Jan. 8, Baltimore, Md., 8-13.
 JUVENILE BOSTONIANS (R. E. Lang): Des Moines, Can., 3, Brandon 4, 5.
 KISS WALTZ (Messrs. Shubert): Chicago, Ill., Dec. 24—Indefinite.
 LAMAR, OPERA: Butte, Mont., 3, 8.
 LA RUE, GRACE (Byron Chandler): New York city Dec. 11-Jan. 8.
 LAYOLLE, FRENCH OPERA (Jules Layolle): New Orleans, La., Nov. 14—Indefinite.
 LET GEORGE DO IT (Lederer-Bratton): Minneapolis, Minn., 31-Jan. 8, Chicago 1-13.
 LEWIS, DAVE (Bowland and Clifford): Laramie, Wyo., 3, Cheyenne 4, Kearney, Neb., 5, Council Bluffs, Ia., 6, Des Moines 7, Oskaloosa 8, Ottumwa 9, Cedar Rapids 10, Moline, Ill., 11, Rock Island 12, Davenport, Ia., 13.
 LITTLE BO BLUE (Henry W. Savage): New York city Nov. 27—Indefinite.
 LITTLE MISS FIX-IT (Werba and Loescher): Washington, D. C., 1-8, Chicago, Ill., 7-13.
 LOOPING THE LOOP (Tom Morris): Johnstown, Pa., 1-8.
 LOUISIANA LOU (Harry Askin): Chicago, Ill., Sent. 3—Indefinite.
 MACDONALD, CHRISTIE (Werba and Loescher): Chicago, Ill., Dec. 24—Indefinite.
 MCPADDEN'S FLATS (Barton and Wiswell): South Bend, Ind., 31-Jan. 8.
 MADAME SHERRY (Special: Woods, Frasse and Lederer): Salem, Mass., 3, Taunton 4, New Bedford 5, Fall River 6, Buffalo, N. Y., 8-13.
 MADAME SHERRY (Co. A: Woods, Frasse and Lederer): Bellingham, Wash., 8, Vancouver, B. C., 8, Seattle 14.
 MADAME SHERRY (Co. B: Woods, Frasse and Lederer): Bellair, O., 3, Steubenville 4, New Castle, Pa., 5, Canton, O., 8, Akron 9, Youngstown 9, Erie, Pa., 10, Oil City 11, Bradford 12, U. S. Mar. 13.
 MADAME SHERRY (Co. C: Woods, Frasse and Lederer): Emmetsburg, Ia., 3, Ft. Dodge 4, Austin, Minn., 6, Albert Lea 7, Mankato 8, St. Peter 9, Rochester 10, Owatonna 11, Faribault 12, Red Wing 13, St. Cloud 14.
 MADAME SHERRY (Co. D: Woods, Frasse and Lederer): Hopkinsville, Ky., 3, Clarksville, Tenn., 4, Jackson 5, Jamesboro, Ark., 6, Helena 8, Clarkdale, Miss., 9, Greenville 10, Yazoo 11, Brookhaven 12, Kentwood, La., 13, Donaldsonville 14.
 METROPOLITAN GRAND OPERA: New York city Nov. 15—Indefinite.
 MILLIONAIRE KID (Kilroy and Britton): St. Louis, Mo., 31-Jan. 8.
 MISS NOBODY FROM STARLAND (Mort H. Slinger): Bedford, Ind., 3, Columbus 4, Greencastle 5, Richmond 6, Terre Haute 7, Crawfordsville 9, Frankfort 9, Lafayette 10, Logansport 11, Kokomo 12, Marion 13, Ft. Wayne 14.
 MODEST SUZANNE (A. H. Woods and H. H. Frasse): New York city Jan. 1—Indefinite.
 MONTGOMERY AND STONE (Charles Dillingham): Seattle, Wash., 31-Jan. 8.
 MONTREAL GRAND OPERA: Montreal, Can., Nov. 6—Indefinite.
 MULDOON'S PIGION (Chas. L. Marsh): St. Louis, Mo., 31-Jan. 8.
 MUTT AND JEFF (Co. A: Gus Hill): New York city Jan. 1—Indefinite.
 MUTT AND JEFF (Gus Hill): Springfield, Ill., 4-6, Moberly, Mo., 8.
 MUTT AND JEFF (Co. C: Gus Hill): Boston, Mass., Nov. 18—Indefinite.
 MY FRIEND FROM DIXIE (Palmer Keilgar): Atlantic City, N. J., 1-3, Camden 4-6.
 NEVER HOMER (Law Fields): Brooklyn, N. Y., 1-8, Newark, N. J., 8-13.
 NEWLYWEDS AND THEIR BABY (Western: Lederer-Bratton): Cleveland, O., 1-8, Warren 8, New Castle, Pa., 9, Mendville 10, Warren 11, Titusville 12, Oil City 13.
 NEWLYWEDS AND THEIR BABY (Western: Lederer-Bratton): McCook, Neb., 3, Hastings 4, York 5, Lincoln 6, Council Bluffs, Ia., 7, Fremont, Neb., 8, Norfolk 9, Vermillion, S. Dak., 10.

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10. Mitchell 11. Parker 12. Sioux Falls 13. PEARL MAIDEN, THE: Waterbury, Conn. 3. Philadelphia, Pa. 8-20.
PEGGY (Thomas W. Ryley): New York city Dec. 7-Jan. 6.
PINAFORE (Messrs. Shubert): New York city 25-Jan. 6.
PINK LADY (Klaw and Erlanger): Boston, Mass. Dec. 11—Indefinite.
PINK LADY (Klaw and Erlanger): St. Louis, Mo. 24-Jan. 6. St. Paul, Minn. 8-13.
PINK LADY (Klaw and Erlanger): Louisville, Ky. 1-6.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—Indefinite.
RING, BLANCHE (Frederic McKay): Kansas City, Mo. 31-Jan. 6.
SCHÖN D'AYS (Stair and Havlin): Omaha, Neb. 31-Jan. 6. St. Paul, Minn. 7-13.
SIDNEY, GEORGE (Frank Whitbeck): Red Bluff, Cal. 8. Chico 5. Marysville 6. San Francisco 7-13. Stockton 14.
SMART SET (Charles E. Barton): Kansas City, Mo. 31-Jan. 6.
SOUL KISS (Mittenthal Bros.): Cincinnati, O. 31-Jan. 6.
SPRING MAID (Werba and Luescher): Kansas City, Mo. 31-Jan. 13.
SPRING MAID (Werba and Luescher): Scranton, Pa. 3-5. Easton 6. Plainfield, N. J. 8. Bridgeport, Conn. 9. 10. Meriden 11. New Britain 12. Waterbury 13.
SUNNY SOUTH (J. C. Rockwell): Albion, N. Y. 3. Medina 4. Batavia 6. Attica 8. Wellsville 10. Bolivar 11. Franklinville 12.
SWEET VAGUES (Lee Harrison): Chicago, Ill. Dec. 10—Indefinite.
SWEETEST GIRL IN PARIS (Harry Askin): Houston, Tex. 2. 3. Austin 4. San Antonio 5-7. Waco 8. Corsicana 9. Ft. Worth 10. 11. Dallas 12. 13. Shreveport La. 14.
SYLVIA, MARGUERITE (A. H. Woods): Chicago, Ill. Nov. 14—Indefinite.
THREE ROMEO'S (Messrs. Fellner and Dreyfus): New York city Nov. 13-Jan. 6.
THREE TWINS (Philip H. Niren): Easton, Pa. 3. West Chester 4. York 5. Reading 6. Lancaster 8. Hanover 9. Hagerstown, Md. 10. Cumberland 11. Martinsburg, W. Va. 12. Annapolis, Md. 13.
THREE TWINS (Western: F. A. Wade): San Francisco, Cal. 31-Jan. 6.
TRENTINI, EMMA (Oscar Hammerstein): St. Paul, Minn. 31-Jan. 6.
VAN, BILLY B. (Stair and Havlin): Pittsburgh, Pa. 1-6.
VIENNESE OPERA (M. Hazin): New York city Dec. 25—Indefinite.
WARD AND OKEN (Stair and Havlin): Toledo, O. 31-Jan. 6.
WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—Indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Dec. 27—Indefinite.
WOODRUFF, HENRY (Mort H. Singer): Bowling Green, Ky. 3. Columbia, Tenn. 4. Nashville 5. 6. Knoxville 8. Chattanooga 9. Gadsden Ala. 10. Birmingham 11. Montgomery 12. Mobile 13.

MINSTRELS.

ALLEN'S MINSTRELS: Arcadia, Fla. 3. Ft. Meade 4. Plant City 5. Bradenton 6. Tampa 7. 8.
BIG CITY (Joe W. Vogel): Brattleboro, Vt. 6.
DOCKSTADTER'S LEW: Macon, Ga. 6. Jacksonville, Fla. 7.
DUMONT'S (Frank Dumont): Philadelphia, Pa. Sent. 10—Indefinite.
EVANS, GEORGE, HONEY HOY: Bowling Green, Ky. 11.
GEORGIA TROUBADOURS (Wm. C. McCabe): Knoxville, Tenn. 1. Lamar 3. Appleton City 10. Windsor 11. Rich Hill 12. Butler 13. Harrisonville 14.

BURLESQUE.

AL REEVES'S BIG BEAUTY: Boston, Mass. 1-6. New York city 8-13.
AMERICANS (Ed. D. Miner): Indianapolis, Ind. 31-Jan. 6. Louisville, Ky. 7-13.
BEHMAN SHOW (Jack Singer): Washington, D. C. 1-6. Pittsburgh, Pa. 8-13.
BELLES OF THE BOULEVARD (Fred McAller): Chicago, Ill. 31-Jan. 6. Detroit, Mich. 7-13.
BEN WEICH (Jack Singer): Omaha, Neb. 31-Jan. 6. Kansas City, Mo. 7-13.
BIG BANNER (Gallagher and Shean): Philadelphia, Pa. 1-6. Brooklyn, N. Y. 8-13.
BIG GAITY (W. A. Miller): Toledo, O. 31-Jan. 6. Chicago 7-13.
BIG REVIEW (Henry P. Dixon): St. Paul, Minn. 31-Jan. 6. Omaha, Neb. 7-13.
BOHEMIANS (Al Lubin): Baltimore, Md. 1-6. Philadelphia, Pa. 8-13.
BON TONS (Jesse Burns): Albany, N. Y. 1-3. Schenectady 4-6. Brooklyn 8-13.
BOWERY (Hurtig and Seamon): Boston, Mass. 1-6. Albany, N. Y. 8-10. Schenectady 11-13.
BROADWAY GIRLS (Henry Shapero): St. Louis, Mo. 31-Jan. 6. Indianapolis, Ind. 7-13.
CENTURY GIRLS (Morris Weinstein): Chicago, Ill. 31-Jan. 13.
CHERRY BLOSSOMS (Max Armstrong): Kansas City, Mo. 31-Jan. 6. St. Louis 7-13.
COLLEGE GIRLS (Chas. Foreman): New York city 1-13.
COLUMBIA (Frank Logan): New York city 25-Jan. 6. Springfield, Mass. 8-10. Worcester 11-13.
COZY CORNER GIRLS (Louis Watson): Philadelphia, Pa. 1-6. Jersey City, N. J. 8-13.
CRACKERJACKS (Bob Manchester): Brooklyn, N. Y. 1-6. New York city 8-13.
DAFFYDILS (Sam Rice): Montreal, Can. 1-6. Toronto 8-13.
DARLINGS OF PARIS (Chas. Taylor): New York city 25-Jan. 6. Brooklyn, N. Y. 8-20.
DREAMLAND (Dave Marlon): New York city 1-6. Philadelphia, Pa. 8-13.
DUCKINGS (Frank Calder): Omaha, Neb. 31-Jan. 6. Kansas City, Mo. 7-13.
FOLLIES OF THE DAY (Barney Gerard): Philadelphia, Pa. 1-6. Wilkes-Barre 8-13.
GAY WILKES (Louis J. Cherworth): Minneapolis, Minn. 31-Jan. 6. St. Paul 7-13.
GINGER GIRLS (Hurtig and Seamon): Cleveland, O. 31-Jan. 6. Toledo 8-13.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): St. Louis, Mo. 31-Jan. 6. Louisville, Ky. 8-13.
GIRLS FROM MISSOURI (Louis Talbot): Louis-

ville, Ky. 31-Jan. 6. Cincinnati, O. 7-13.
GIRLS FROM RENO (James Madison): Wilkes-Barre, Pa. 1-6. Scranton 8-13.
GOLDEN CROOK (Jas. Fulton): Philadelphia, Pa. 1-6. Baltimore, Md. 8-13.
HASTINGS'S BIG SHOW (Harry Hastings): Louisville, Ky. 31-Jan. 6. Cincinnati, O. 8-13.
HIGH SCHOOL GIRLS (Arthur Gorman): Cincinnati, O. 31-Jan. 6. Chicago, Ill. 7-20.
HONEYMOON GIRLS (Al Rich): Pittsburgh, Pa. 1-6. Cleveland, O. 8-13.
IDEALS (Sam Robinson): Scranton, Pa. 1-6. Newark, N. J. 8-13.
IMPERIALS (Sim Williams): Newark, N. J. 1-6. New York city 8-20.
JARDIN DE PARIS (Burt Hendricks): New York city 1-13.
JERSEY LILIES (Wm. Jennings): Boston, Mass. 8-13.
KENTUCKY BELLES (Mike Fenton): Toronto, Can. 1-6. Rochester, N. Y. 8-13.
KNICKERBOCKERS (Louis Noble): Rochester, N. Y. 1-6. Schenectady 8-10. Albany 11-13.
LADY BUCCANERS (Harry M. Strauss): Brooklyn, N. Y. 25-Jan. 6. New York city 8-13.
LOVE MAKERS (Dave Guran): Buffalo, N. Y. 1-6. Rochester 8-13.
MERRY BURLESQUERS (Joe Leavitt): Buffalo, N. Y. 1-6. Detroit, Mich. 8-13.
MERRY MAIDENS (Edward Faaser): New York city 1-6. Philadelphia, Pa. 8-13.
MERRY WHIRL (J. Herbert Mack): Springfield, Mass. 1-3. Worcester 4-6. Providence, R. I. 8-13.
MIDNIGHT MAIDENS (Wm. S. Clarke): Brooklyn, N. Y. 1-6. Newark, N. J. 8-13.
MISS NEW YORK, JR. (Wm. Jennings): Chicago, Ill. 31-Jan. 6. Milwaukee, Wis. 7-13.
MOULIN ROUGE (Joe Pine): Rochester, N. Y. 1-6. Buffalo 8-13.
PACEMAKERS (T. M. Herks): Boston, Mass. 1-6. Montreal, Can. 8-13.
PAINTING THE TOWN (Holiday and Curley): Newark, N. J. 1-6. Hoboken 8-13.
PASSING PARADE (M. Messing): Kansas City, Mo. 31-Jan. 6. St. Louis 7-13.
PAT WHITES GAYETY (Walter Greaves): Harrisburg, Pa. 3. Reading 4. Allentown 5. Chester 6. Washington, D. C. 8-13.
QUEEN OF BOHEMIA (Henry P. Jacobs): Baltimore, Md. 1-6. Washington, D. C. 8-13.
QUEENS OF THE POLICE BERGERS (Connahan and Shannon): Brooklyn, N. Y. 1-12.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Sioux City, Ia. 2. 3. St. Joseph, Mo. 4-6.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Toronto, Ont. 1-6. Buffalo, N. Y. 8-13.
ROSE HYDELYE (W. S. Campbell): Hoboken, N. J. 1-6. New York city 8-20.
RUNAWAY GIRLS (Peter S. Clark): New York city 1-6. Philadelphia, Pa. 8-13.
SAM DEVERE'S (Louis Stark): Detroit, Mich. 1-6. Chicago, Ill. 7-13.
SOCIAL MATES (Hurtig and Seamon): Minneapolis, Minn. 31-Jan. 6. St. Paul 7-13.
STAR AND GARTER (Frank Weisburg): Detroit, Mich. 31-Jan. 6. Toronto, Ont. 8-13.
STAR SHOW GIRLS (John T. Baker): Chicago, Ill. 31-Jan. 6. Cleveland, O. 7-13.
TAXI GIRLS (Hurtig and Seamon): Milwaukee, Wis. 31-Jan. 6. Minneapolis, Minn. 7-13.
TIGER LILIES (D. R. Williamson): Milwaukee, Wis. 31-Jan. 6. Minneapolis, Minn. 7-13.
TROCADEROS (Chas. H. Waldron): Schenectady, N. Y. 1-3. Albany 4-6. Fall River, Mass. 11-13.
VANITY FAIR (Rowman Bros.): Providence, R. I. 1-6. Boston, Mass. 8-13.
WATSON'S BURLESQUERS (W. B. Watson): Pittsburgh, Pa. 1-6. Johnstown 8. Altoona 9. Harrisburg 10. Reading 11. Allentown 12. Chester 13.
WHIRL OF MIRTH (Louis Stark): Jersey City, N. J. 1-6. Boston, Mass. 8-13.
WORLD OF PLEASURE (Geo. H. Fitchett): Cincinnati, O. 31-Jan. 6. Chicago, Ill. 7-13.
YANKEE DOODLE (Sol Meyer): Cleveland, O. 1-6. Pittsburgh, Pa. 8-13.
ZALLAH'S OWN (W. C. Cameron): Washington, D. C. 1-6. Baltimore, Md. 8-13.

MISCELLANEOUS.

HOFFMAN, GERTRUDE: Cincinnati, O. 31-Jan. 6. Cleveland 8-13.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—Indefinite.
THURSTON, HOWARD (Dudley McAdow): Chicago, Ill. 31-Jan. 13.

DATES AHEAD.

(Received too late for classification.)

BOYER, NANCY, STOCK: Bradford, Pa. 1-6.
BROWN, KIRK: Corning, N. Y. 1-3.
CHAUNCEY-KEIFFER, STOCK (Fred Chauncey): Dunkirk, N. Y. 1-6. Olean 8-13.
CONFESION, THE: Frederville, Pa. 4. Sharon 5. Alliance, O. 6. Steubenville 7.
EASIEST WAY, THE: Rhaca, N. Y. 4. Scranton, Pa. 6.
HUMAN HEARTS (Southern: C. R. Reno): Bryan, Tex. 3. Brenham 4. San Antonio 8. San Marcos 9. Victoria 10. Yacum 11.
MANN, LOUIS (Werba and Luescher): Hamilton, O. 7. Middletown 8. Springfield 9. Lima 10. Toledo 11-13.
OVER NIGHT (William A. Brady): Penn Yan, N. Y. 10. Rhaca 13.
TAYLOR, STOCK: Gloucester, Mass. 1-6.

AMATEUR NOTES.

The Junior Class of Lebanon Valley College gave their annual college play on Dec. 8, before a large and appreciative audience. The Stoops to Conquer was the play rendered under the direction of May Belle Adams of Lebanon Valley College. Clara K. Horn was Miss Harcourt; Edith Lehman, Miss Neville, and Lottie Rossard, Mrs. Harcourt. Others in the cast were: George Williams, Landis Kilgus, V. D. Molloy, Charles Ulrich, G. A. Bieble, V. M. Hedinger, John K. Shirk, E. K. Boughter, Frank Shearer, Sarah Zimmerman.

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STILL CARRYING THE SPEAR

Funny how some people still "carry the spear" in some little way, when in other things they are right up to front. There are even a few left paying real money for the privilege of "exposing" a heavy old-fashioned wood trunk, when they could save on weight and get twice the service by buying a BAL—the lightest, strongest and most serviceable theatrical trunk on earth. Queer, isn't it?

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ACTORS' SOCIETY AT HUDSON.

The first of the plays to be produced by the Actors' Society in accordance with their offer to the New York managers last September, will be given at the Hudson Theatre, Friday afternoon, Jan. 5, by courtesy of Henry B. Harris. The occasion will be a public dress rehearsal of Hartley Davis's play, *The World, the Flesh and the Devil*, given by members of the society. The audience will be composed of invited guests from the clubs devoted to the study of plays in the city, managers and critics. The purpose of the society is to determine the worth of plays by a public presentation with scenery and all other requisites without risk of loss to any manager. They do this on the principle that a play cannot be adequately judged when in manuscript form, but can when properly acted out. Henry B. Harris has kindly furnished the use of the theatre, scenery and props, and the probable cast will include Ogden Crane, Henry Mortimer, John Harrington, Isabel Lee, Eleanor La Salle, Sadie Handy, Abigail Marshall, Alf Helton, William Chatterton, Edward McWade and others. The generosity of the society should be appreciated by every one interested in the welfare of the American stage.

WEBER AND FIELDS REUNITE.

Joe Weber and Lew Fields have renewed the theatrical partnership which they were in for twenty-seven years, and which terminated on May 28, 1904. An attempt will be made to reassemble as many of their old company as possible, and a musical conception and a burlesque by Edgar Smith, who wrote many of their former successes, are the probable productions. The old members of the organization were Lillian Russell, the late Peter Dailley, John T. Kelly, Sam Bernard, Charles Ross, David Wardell, Fay Templeton, William Collier, the late Louise Allen Collier, Mabel Fenton, Bonnie Maginn, De Wolf Hopper, and Frankie Bailey. An effort is being made to re-engage as many of the former company as possible. Weber and Fields were associated longer than any other theatrical team of metropolitan prominence. The new arrangement does not affect their individual business interests.

Gossip of the Town.

After the Christmas matinee at the Metropolitan Opera House Mr. Gatti-Casazza, the general manager of the theatre, presided over a punch bowl for the stage hands. Edward Sledie, the technical director of the institution, proposed Mr. Gatti-Casazza's health, which was drunk by the stage full of mechanical assistants.

Harold H. Forde, leading man with Kitty Gordon in *The Enchantress* at the New York Theatre, returned to the cast last week after a week's absence, due to tonsillitis. His place was taken by Frederick Bishop.

The convicts in the Auburn prison, in Auburn, N. Y., were entertained on Christmas Day by a company of amateurs from the Trinity Methodist Episcopal Young Ladies' Bible Class. The farce *The Disappointed Maidens* was presented, together with the cantata *The Star of Bethlehem*, sung by a large chorus from the First Presbyterian Church.

Robert B. Hamilton, the assistant stage-manager of the Park Theatre, was held in \$500 bail in the West Side Court on Dec. 27, for an attack three weeks previously on John Fitzhugh, a member of *The Quaker Girl* company, now playing there. Fitzhugh complains that he has been laid up since that time in the Roosevelt Hospital.

Carrie Reynolds has retired from the cast of John Cort's German opera comique, *Jacinta*, and will enter the vaudeville field. Miss Reynolds came into prominent notice when she appeared at the Globe Theatre with the original company in *The Red Rose*.

Grace Muriel Walters, a young Welsh dancer, will make her first appearance in New York at the Republic Theatre on the afternoon of Jan. 5. Miss Walters is no newcomer in America, as she has danced at private entertainments here for several years. Among the patronesses at the Republic will be Mrs. Anson Dudley Bramhall, Mrs. Simon Baruch, Mrs. Maude Littlefield Ballard, Mrs. James E. Huston, Mrs. Frank Carpenter, Mrs. Arthur Holland, Mrs. Robert Livingston, Mrs. Edgar Selwyn (Margaret Mayo), Mrs. William Shannon, Mrs. N. Archibald Shaw, Mrs. H. Montague Bickers, and Mrs. Ella Wheeler Wilcox.

Mrs. Josephine Dikes Robinson, a former leader in diplomatic and army social circles, is to go into vaudeville with a one-act play called *My Aunt Tommy*, by Laura Jean Libbey.

Ina Claire was out of the cast of *The Quaker Girl* for a few performances last week at the Park on account of illness.

Fritz Scheff has begun rehearsals for her appearance in Johann Strauss's light opera.

Die Fledermaus (The Bat), in which she will star soon under the management of the Shuberts. The piece has been translated and will be given in English, the opening performance to take place out of town in about two weeks. A tour of the road will follow, and the opera will be presented in New York early next Spring.

From the Hippodrome has been issued an effective pamphlet of the present attraction, *Around the World*. It is circular in shape, the covers being maps of the hemispheres. Within are several illustrations of the production.

The third company of *The Spring Maid* was launched by Werba and Luescher on Christmas Day in Trenton, when two performances were given. Gene Luneka, the small Russian prima donna, made a distinct success by her vivacious acting and singing of the title-role, and Charles McNaughton, brother of Tom, who originated the leading man's role in New York, was a hit with the audience.

Supreme Court Justice Davis granted a final decree of divorce last week to Elizabeth T. Child, an actress, from Harry Child, manager of the Little Boy Blue company. The couple were married in 1906 at the Little Church Around the Corner and have one child.

Ralph O'Brien and Roger Davis, members of the Siren chorus playing last week in Philadelphia, were rescued from a fire on Dec. 26 which threatened the house where they were living.

Percy Williams, in appreciation of the untiring efforts of the members of the Crescent and Gotham stock companies, gave them a dinner at the Clarendon Hotel on Dec. 28.

At a conference between Charles Frohman and Maude Adams recently it was decided that Miss Adams's season in *Chantecler* will be prolonged an additional month beyond the tour as originally laid out, and in area will be extended after the San Francisco engagement to the cities of the Northwest, ending in Spokane the middle of July. Contrary to her usual practice, this season Miss Adams will give no other play during her tour than *Chantecler*. Her next New York appearance will therefore not take place until November, 1912, when her season at the Empire Theatre will begin with *Chantecler*.

Owing to the great demand for the Gaby Deslys souvenir slippers, distributed at the seventy-fifth appearance of the French artiste in America, the management of the Winter Garden decided to give another souvenir performance on Tuesday evening, Jan. 2. The Gaby Deslys gold and silver slippers were again given to the ladies in the audience.

Luna Park in Washington was recently robbed of \$500 worth of copper wire and electric switches.

The offer made by Percy G. Williams, the vaudeville manager, several weeks ago to award substantial prizes as incentives to politeness to his box-office employees has been fulfilled, and on Dec. 22 Mr. Williams announced the winners. James O. Poppard, treasurer of the Bronx Theatre, received the first prize of \$100; Frank McGrevey, assistant treasurer of the Greenpoint Theatre, the second prize of \$50, and Louise Price, telephone operator at the Crescent Theatre, the third prize of \$25. The merits of the various employees were determined by a committee appointed by Mr. Williams and made up of people unknown to the persons under test.

Maclyn Arbuckle, with his own company, made his first appearance in his dramatic playlet, *The Reform Candidate*, at Chase's Theatre, Washington, on Christmas Day. Mr. Arbuckle's supporting company includes Evelyn Weddell, Sidney S. Cushing, and Lance Burritt.

Edward Morange, the scenic artist, states that in preparing scenery he used 100,335 square feet of linen, 16,900 square feet of duckings, 10,119 square feet of gauzes, totaling 136,354 square feet. Of this the garden scene took 28,022 square feet; the desert was composed of 24,788 square feet of linen and most of the gauze. The least draped scene, the street, required less than 4,000 square feet of canvas.

On Dec. 23 the Baby Mine company (B), including Charlie Mitchell, Marjorie Coulson, Clinton Preston, and Jane Carlton, gave a professional matinee in the morning at the Shubert Theatre, in Kansas City, to the following companies, all of whom are either playing or spending their Christmas Day off in this city: Madame Trentini and the Naughty Marietta company, Robert Mantella's company, *Where Do You Live?* George Evans' Minstrel company, Coburn Players, in Old Kentucky company, William Grew Stock company, Polly of the Circus company, Camille company, and School Days company.

Members of the Disraeli company celebrated Christmas on the preceding Sunday afternoon by a dinner at Roger's Restaurant. A toast to the King was one of the features of the occasion.

The Alton, Ill., *Daily Times* issued a theatrical number on Christmas, devoted to accounts of various plays and managers, and profusely illustrated with cuts of prominent actors.

While presenting *The Devil's Disciple* by George Bernard Shaw in Salem, O., last week, the Yale University Dramatic Association came near having a fatal accident to one of its members, Irving G. Beebe. The actor, who during the hanging scene was standing in the gallows with the rope about his neck, suddenly plunged into the air as the trap on which he was standing was inadvertently sprung. The rope tightened about his neck and he was unable to cry out. Others on the stage picked the



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man out of the trap, and the rope was loosened. Beebe lost consciousness, but soon revived, and the play was allowed to move on smoothly to the end.

Ida Root-Gordon, of the Third Degree (South), under the management of the United Play company, visited her sister, Mrs. Coleman Hubbard, at Birmingham, Ala., for the week preceding the holidays, joining the company again at Albany, Ga., opening the twenty-fifth. Miss Root-Gordon is a Southern girl and has a host of friends and relatives through that section. She reports an unusually delightful time socially while "en tour" with the company.

Members of Billy the Kid company were tendered a Christmas dinner Monday, the twenty-fifth, by the company's manager, Herbert Farrar, at the Franklin House, Worcester, Mass., where the company is filling an engagement at the Franklin Square Theatre. Among those present were Mr. and Mrs. Herbert Farrar, Nolan Gane, H. T. Adams, George C. Hall, Joseph H. Lee, H. E. Horne, Charles Drake, Paul Hamilton, A. H. Tillett, Alice Mortlock, Leslie Hunter, Mr. and Mrs. A. O. Home, Mrs. Gane, and F. Goldberg.

Brandon Tynan, who was engaged in support of Madame Simone in *The Return from Jerusalem*, has retired from the cast.

A beefsteak supper was given in the rathskeller under the Lyric Theatre last Wednesday night to their friends by the members of the company playing in *Little Boy Blue*. Old-fashioned reels and dances were danced by the hosts, who planned a unique cabaret programme to entertain their guests.

Gus Sohlie has just returned from Chicago after having successfully launched Lew Fields's musical review, *Hanky Panky*, at the American Music Hall. His mission here will be to produce and stage the new productions for Weber and Fields which are soon to be seen on Broadway.

On Dec. 24 the Arabic New Year was celebrated by Sle Hassan Ben Ali and the fifty Berbers who are appearing in *The Garden of Allah* and at the Hippodrome by a great feast at their dormitory in the Century Theatre.

Efforts are being made by the Society of Authors, Composers and Publishers of Music to collect royalty from restaurant orchestras who perform selections from foreign comic operas. The larger hotel orchestras will probably comply with the demands of the society, while the smaller apartment hotels will have to content themselves with the music of unprotected composers.

An affidavit was made recently by Edward Morange, scenic artist for Liebler and Morange, stating that 136,354 square feet of linen, duckings, and gauzes are used in *The Garden of Allah*. The items include 100,335 square feet of linen, 16,900 of duckings, and 10,119 of gauzes.

Henrietta Lee, of *The Girl of My Dreams* company, was taken suddenly ill with bronchitis in Lexington, Ky., and was compelled to leave the company. She is at present in Chicago with her husband, Charles Morris.

While acting at the Broad Street Theatre in Philadelphia on Christmas night *The Runaway* was delayed between the third and fourth acts, owing to a drenching of the scenery by an automatic sprinkler, which went awry without any cause. The curtain was raised and the audience witnessed the drying of the stage by the hands, and Billie Burke, the star, meanwhile made a speech explaining the mishap.

Alice Lloyd and her company in *Little Miss Fix It*, en route from Philadelphia to Brooklyn, stopped off at Trenton Christmas Eve to witness a private performance of the third *Spring Maid* company.

James Linehart, formerly with Robert Edeson, is on tour with William A. Brady's *Over Night* company, playing *Percy Darling*, the part originated by Robert Kelly.

Ella Dixon, an English actress, for the past three years with Edward Terry, arrived in America last week and was engaged by A. G. Delamater to support William Hawtree in *Dear Old Billy*.

Caruso attended the second performance of *Kismet*, and was so captivated and excited by the play that he declared he would write to Puccini and suggest his turning it into an opera.

Harry Sophus Sheldon, author of *The Hayoc*, will have a new play called *The Jailbird* ready next season. It will be produced by Henry Miller, who brought *The Hayoc* to the stage. The central figure of the story is a man of thirty-five who has just ended a ten-year term in the penitentiary. The evolution of his character from the state to which it has been reduced as a result of being twice imprisoned in institutions for the criminally inclined, enters into the psychology of the play. The story introduces an important feminine interest, but the author has failed to concentrate on the influence of a good woman upon a bad man, customarily exerted in the theatre, and in the last act his ex-jailbird returns to the stripes.

Mrs. William H. Crane gave a Christmas entertainment at the Garrick Theatre for the theatre employees and the members of Mr. Crane's company. She gave a Christmas present to every person connected with the theatre in any capacity. All of the dressing-rooms were decorated with flowers and Christmas wreaths.

Victor Herbert gave a dinner to Kitty Gordon to celebrate the seventy-fifth performance of *The Enchantress*. Other guests were Madame Fred de Gresac and Harry B. Smith. The dinner was at the Hotel Astor.

The Winter Garden company had an old-fashioned Christmas tree party after the Christmas matinee. Al. Joelson, made up as Santa Claus, handed out the gifts. The tree was a surprise to the members of the company. Lee Shubert had provided something for every one, from the stars of the company down to the tiniest of the little chorus girls, and even the stage hands and the orchestra were remembered. It was the first time that Miss Gaby Deslys had spent Christmas in America, and the tree amused and interested her greatly. When she opened her package she found a diamond pendant. Stella Mayhew, Jose Collins, Kathleen Clifford, Doris Cameron, Billie Taylor, Frank Tinney, Harry Plicer, Clarence Harvey, Annette Kellermann, Melville Ellis, and Mr. Joelson all were the recipients of gifts from the management of the Winter Garden company.

ACKNOWLEDGMENT

THE MIRROR acknowledges holiday greetings from Albert S. L. Hughes, Otis Colburn, Jay Benton, George S. Applegate, Charles D. Clarke, John T. Ward, A. T. Barnett, A. Dumont, Pearl Kirkwood, J. Solis-Cohen, Jr., I. Burton Kreis, Edwin Dwight, W. F. Gee, Carlton W. Miles, D. Keedy Campbell, Vivian S. Watkins, J. Ringwalt, J. Will Burr, G. W. Herick, J. M. Beers, E. G. Zimmer, E. A. Heideman, Don Holbrook, Laura R. Poe, H. F. Hyland, C. E. Johnson, W. S. McCrea, F. Messervey, W. A. Tremayne, L. R. Payne, Mrs. Fiske, Lew Fields, Dixie Hines, Lavinia Mitchell, Yonkers Lodge of B. P. O. E., Richard T. Love, Champ Ackerman, Mr. and Mrs. Laurence Dunbar, R. N. Slater, Elma Gillette, Alice C. Johnson, Courtney Thorpe.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS



GERTRUDE MCCOY
Appearing in Edison Films

THERE is one development in the film producing business that has long caused disquietude among producers, and that is a tendency on the part of a few to outbid others for the services of players who may have become favorites with the motion picture public. Some of the salaries reported are of such proportions that if they become anything like the rule, film production would necessarily suffer. There is a limit to the amount of money that a manufacturer can afford to expend on each reel of film, strange as this may seem to those who have imagined that the business was all profit. If all money goes into professional salaries, enterprise must be curtailed in other directions, and it is only by judicious harmony of all artistic qualities that the most satisfactory results may be obtained.

But like many other obstacles to healthy progress, this one of unnatural salaries may adjust itself. There are already indications of a reaction, or at least of a pause. And it may be counted as a desirable pause, not only in the interest of the manufacturers, but also of the players. This paper would be the last one to regret seeing the army of hard-working players receive adequate or even handsome returns for their services to the art, but unfortunately the overpaying of a few is not conducive to the proper paying of the many. And even the few recipients of the princely emoluments have not always found their paths strewn with roses. It is observed that in some cases the big salaries have proven illusory. Players have found that under different directors and in different environments their chief asset, public popularity, has waned. After leaving one company to go to another at salaries too large to last, they have often found themselves very shortly cut of work, either because they couldn't make good or because the manufacturers found that the fancy salaries were beyond the possibilities of the business.

Nothing worse can happen to any individual than to put him into a high-salaried position that is only temporary, or that he cannot fill with profit to his employer. It is human nature that any individual who has once commanded big money shall always thereafter take that sum as a measure of his or her true worth. The once highly paid person who has come down in the world can never really be satisfied with a reduced position. He imagines himself in too many cases an abused, misunderstood, unappreciated victim of malice or ill luck, unfitted to properly perform even the less responsible duties of his inferior occupation. How true all this is in the theatrical profession is attested by many pathetic examples. The actor or actress who, having once played on Broadway at \$200 per week, continues to wander along the Rialto, unemployed, threadbare, and

hungry for indefinite months or years, rather than belittle himself or herself by accepting an engagement one penny less in salary or importance, is no figment of the imagination. The type is too numerous represented to be ignored.

Are we then to conclude that the big salaries are always to be refused by the players, that the individual who is offered twice or three times as much as he is getting should deliberately turn his back on good fortune? Not by any manner of means. All that is urged is to pause and carefully consider. Let the tempted one try to shut out the golden glitter for a few minutes and inwardly ask a few pertinent questions. Am I worth all this money to the person making the offer, or is he deceived? How much of my present popularity is due to my present surroundings, and how much to my own ability? Would my work and reputation suffer in my new position? How responsible is the person making me this offer? There are other questions that could be asked, but these will do for examples. If asked honestly and answered truthfully a great deal of after trouble could be avoided. There are cases, of course, where good fortune has come suddenly to the deserving and has overtaken and left them unspooled, but usually the reverse is the case. As a general thing, it will be found that the most permanent success comes by degrees after long and patient endeavor.

In the same way it may be urged on the producers who are inclined to offer too liberal pay to secure fa-



ARTHUR V. JOHNSON
Of the Lubin Stock Company

vorite players that they should pause and consider. Let each one of them when tempted to plunge stop a moment and ask himself seriously: Am I getting what I am paying for when I hire this young woman or man? How much of their ability and popularity can they transfer to my business with the surroundings and assistance I am able to give them? It has been proven by experience more often than not that the manufacturer who has counted on the popularity of a favorite player alone to bring him exceptional returns has been doomed to bitter disappointment. One weak point has often been that the right kind of directing skill has been wanting, but more frequently the trouble has been that the stories have been failures. If we would form a just estimate of the relative values of players, directors, and stories we would discover that no star players have been developed in motion pictures without good direction and good stories. If we would pursue this inquiry further we would find that while good players may be educated by good directors, the latter cannot succeed without good stories. So it all comes back to the stories as the first requisite, and this fact the plungers who have offered the fancy salaries to players have very frequently forgotten or overlooked.

It has not been alone in extravagant salaries that some film companies have wasted money without securing corresponding results. Many times pictures or scenes in pictures may be noted by the careful observer wherein too many people are employed or too much expense has been incurred in building an elaborate background that has little or nothing to do with the story. In such cases, indeed, there is usually very little story to tell; the picture is made to depend almost entirely on the spectacular or sensational effect. This is a mistaken notion in picture making. No dramatic motion picture can be made bigger than the story behind it. If a weak story be bolstered up with elaborate scenes the story becomes no stronger, and surely the scenes alone are not sufficient to warrant the outlay. If they were, one might better dispense with the story altogether. Even in cases of sensational and thrilling incidents and episodes they must be made convincing by logical plot and introduction or they will prove ridiculous. They cannot stand alone. On the other hand, a strong story is absolutely weakened if we load it up with more people and accessories than it legitimately calls for. There have been many powerful stories produced with only three, four, or a half dozen characters in them, and with little expense for backgrounds. It all depends on the story.

The deadly parallel, as it is called in newspaper jargon, comes in with more amusing effect when worked on the victim by himself. A motion picture trade paper recently printed in the first column of its editorial page the following flattering opinion of its great influence in the motion picture field:

Until sternly and frequently warned by the *Moving Picture World*, a good many [film] manufacturers were going down the same downward path.

In the next column, thus very neatly forming the "deadly parallel," it printed the following opinion of The Spectator:

Our esteemed friend of THE DRAMATIC MIRROR, whose comments lately have shown a lamentable paucity of ideas and a woful lack of originality, seeks to eke out his weekly lucubrations by an occasional fling at the *Moving Picture World*. The quality of self-praise is not known for the sweetness of its perfume, but to the olfactory nerves of the man who enthusiastically blows his own horn the smell is imperceptible. The latest outburst of the notorious modesty of The Spectator comes in these characteristic words: THE MIRROR, the first theatrical journal to become seriously interested in pictures, pointed out the dramatic possibilities of the films. Truly The Spectator is the genuine Claude Lorraine of the film industry. It was he who invented the pictures, discovered the dramatic possibilities of the films, aided the poor benighted manufacturer, and out of the immensity of his inexhaustible intellect produced suggestion after suggestion, thus saving the industry from perdition and incidentally securing some valuable advertising without



MIRIAM NESBITT
Popular in Edison Productions



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MARTHA SPIER

A favorite of Pathe American players

which the blessed sheet would be in a bad way financially. As it is now, the tail wags the dog; the moving picture sustains, nourishes and preserves the dramatic end of the publication. We hope that the gigantic brains of The Spectator will continue to aid the industry in its proper development, and we shudder at the thought of losing his co-operation. In the meantime we admonish him not to be too modest and retiring, and suggest the violet as a proper emblem for his department, for that gentle flower is supposed to blush at its own sweetness and perfection. So long, you brave and modest Claude, hero and savior.

* * * *

Remembering the many times in the past that the picture manufacturers have been "going the downward path" "until sternly and frequently warned" by the *M. P. World*, it seems barely possible that the editor, has his mirrors mixed. Maybe the reflection he describes in the second paragraph is not from THE DRAMATIC MIRROR at all, but from only a common looking glass. And yet, taking it as it stands, it is a merry jest and a pretty conceit, witty, except that some of the actors are not named. Fair Rosamond, of course, is "the motion picture artist," whom Desperate Desmond is trying to kidnap. But who has been cast for Desperate Desmond, gumshoeing around behind Claude's back and whispering fabrications into Rosamond's ear? Won't the amiable and jolly editor name the complete cast?

THE SPECTATOR.

SOUND NEWSPAPER OPINION.

The Cincinnati *Commercial Tribune* can see no reason why children should be so carefully excluded from picture shows.

"It is hard to understand," says the *Commercial Tribune*, "why children should not be permitted to patronize the moving picture houses, providing, of course, the authorities permit only clean films to be displayed. They can come to no harm, or, at least, can be harmed no more by witnessing an expurgated melodrama projected on a screen than by attendance at a theatre which produces performances on the same order, with none of the objectionable parts eliminated, and whose prices range from 10 to 30 cents."

"In the poorer quarters of any city there are families who cannot afford to purchase seats at high-class theatres and must depend for amusement on the nickelodeons. Several years ago, before the advent of censor boards, it was a toss up whether one would meet with an objectionable film on entering one of that class of theatres. Now one can always be certain that, however poor the quality of the drama may be so produced, at least it is clean."

With the exception of the last statement, in which it is wrongly assumed that pictures were morally objectionable before the days of censorship, the above argument is sound.

MARTHA SPIER HOME AGAIN.

Martha Spier, who has gained much popularity in Pathe American pictures, has recently returned from a two months' trip to Europe for her health, and has rejoined the Pathe players.

CRANE LEAVES COMET.

It is announced that Frank Crane has closed his engagement as director with the Comet Company. Further plans are not yet announced.

TWO WEEKLY OF CINES.

Further particulars regarding the plans of George Kleine for releasing Cines (Italian) films are contained in the following communication:

CHICAGO, Dec. 27, 1911.

Editor of the *Dramatic Mirror*:

Sir.—I find on my return from Europe an unusual degree of interest among moving picture exhibitors and others concerned as to the changes that will be made in our releases, due largely to the various rumors that have been current recently, and I beg to submit the following facts for publication:

Our contract with the Gaumont Company having expired, we shall issue our last Gaumont release on Tuesday, Jan. 16, 1912. All films of this make which have been or will be issued under our license from the Motion Picture Patents Company will remain licensed, and can be shown in any licensed house. The Gaumont Company's films released after Jan. 16, 1912, will not be covered by the Patents Company license.

Beginning Jan. 20, 1912, we shall release two Cines reels weekly, made by the Cines Company, upon our regular release days, Tuesday and Saturday of each week. We shall continue to release one Urban-Eclipse reel upon Wednesday of each week, as heretofore.

The Cines Company has never been affiliated with organized independent manufacturers. Before making a final contract with the Cines Company, I looked carefully into the merits of its product with special reference to suitability for the American market, and concluded that no other maker not then licensed by the Patents Company showed such high efficiency, both as to the physical plant and also in the organization of its staff. The Cines organization, as a whole, is most advanced, progressive and complete.

The output of the Cines Company averages five reels weekly, from which we will select our two weekly releases. Of the many advance productions that I saw in Rome, fully 90 per cent. were subjects certain to please American audiences.

Our first Cines release will be made Jan. 20, 1912.

**HENRY WALTHALL**

A Reliance leading man

subject Brutus, the film being an adaptation from Shakespeare's Julius Caesar. It includes the death of Caesar, Mark Antony's speech, the flight of Brutus and his fellow conspirators from Rome, the appearance of Caesar's ghost to Brutus, the battle of Philippi, and the death of Brutus.

I am particularly pleased with many of the Cines comedies, 500 to 600 feet in length. They are of a refined character, without vulgarity, and show genuine humor, such as is appreciated by American audiences.

There are a number of films which were especially made for the American market, and arrangements have been perfected by which there will be a continual output of subjects, which will not only embody ideas that are attractive to our people, but which will be staged with all the magnificence, the striking light effects, and the perfect photography of the best European studios.

We have the exclusive rights to Cines films for Canada, the United States, the Philippines, Alaska and all other territorial possessions of the United States. Very truly yours,

GEO. KLEINE.

ANOTHER LUBIN ADDITION.

The new acquisition to the five stock companies of the Lubin film plant is Jerold T. Hevener. The production of photo-plays is now being made quite a dramatic art and the big manufacturers are engaging talented and high salary players. Mr. Hevener has been an important member of the Richard Mansfield, Nance O'Neil, Wilton Lackaye, and other star companies. Has also acquired experience in stock companies of Boston, Philadelphia and Chicago. He is an expert rider and follower of race-horse sports.

PAUL MELIES GOES WEST.

Paul Melies, manager of the manufacturing and sales department of the Melies Company, has gone to California for a brief rest. He will join his father, Gaston Melies, at Santa Barbara, where the company, under the direction of Mr. Melies, is engaged in negative production.

PICTURES IN KNOXVILLE.

The Mirror correspondent in Knoxville, Tenn., writes as follows:

"The moving picture is playing an important role in Knoxville amusements this Winter. There are three first-class houses. Particular mention might be made of the Bonita, a ten-cent theatre showing Licensed films exclusively. No cheap vaudeville is thrown in to torment the public. Mr. O. C. Post, its manager, has done much to elevate the popular idea of a good production, and he never misses an opportunity to secure the best pictures. There is no predominance of Western blood and thunder."

"It is interesting to note the different stages of interest through which the public have passed. At first we were only attracted by the wonder and delight of moving objects on the screen, but this novelty soon wore off and the life of motion pictures seemed doomed. Manufacturers, however, were quick to see the possibilities in unusual scenes and clever acting, and the ever fickle public again took up the pictures for their true value and not as a novelty. With this interest paramount the motion picture will continue to play its leading role."

FEATURING PATHE'S WEEKLY.

A peculiar tribute to the demand for the Pathe Weekly is contained in the "special dispensation" whereby the Weekly may be exhibited one day ahead of its regular release date (Mondays) in cases where vaudeville houses desire to run it for the week, as many do, and their regular bills open Sundays. Proctor's Fifth Avenue Theatre, New York, runs the Weekly as a feature for the entire week.

KALEM SOUTHERN COMPANY.

The Kalem company now operating in the South, located at Pleasant View, on the St. Johns River, near Jacksonville, Fla., is as follows: Anna Nilsson, leading lady; Guy Coombs, leading man; Keneau Buel, producer; Helen Lindroth, Miriam F. Cooper, Jessie E. Snow, Hy Hallam, J. Barstow Rudworth, Hal Clements, Storm V. Boyd, Jr., Leo C. Berger, Albert E. Cawood, C. S. Hobby, Edward Cook, J. B. Falaño, Stanley Williams.

PATENTS COMPANY WINS DECISION.

The District Court in Washington, D. C., recently handed down a decision in the case of the Patents Company against the Chicago film Exchange, affirming the validity of the Edison patent for movable films perforated with sprocket holes. This feature of motion picture mechanism had never before been judicially passed on, and its importance is at once apparent. The case will be carried very probably up to the Supreme Court of the United States. The present litigation was commenced in 1909.

EDISON STOCK PLAYERS.

The roster of the Edison stock company is as follows: Mary Fuller, Miriam Nesbitt, Laura Sawyer, Marc McDermott, Charles Ogle, Edward O'Connor, William West, Charles M. Seay, William Wadsworth, Harold M. Shaw. In addition to these there are many players not under regular contract who frequently appear in Edison pictures.

ALBERT MCGOVERN WITH POWERS.

The Powers Motion Picture Company has secured the services of Albert McGovern, well known as a motion picture actor and director. In his activities at the Powers Duplex Studio, Mr. McGovern is fortunate to come in under excellent conditions, which in the course of time should make Powers productions second to none. The new director goes to work with the co-operation of the entire staff.



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JOSEPH DE GRASSE

Capable member of Pathe American Stock

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Majestic Admirer," writing from Memphis, Tenn., praises Mary Pickford and Owen Moore. Speaking of Miss Pickford, this writer remarks: "She is greatly admired everywhere, not only by school girls who think she is 'so cute,' but also by older people who demand more than a pretty face and a cute way." Continuing, the same reader has a word to say for THE MIRROR as follows: "You once stated that all who write in praise of THE MIRROR do it merely because they think you will answer their questions more readily. Don't you think that is unjust? For why, if we don't all like the paper, do we buy it, subscribe for it and read it?" It would be unjust, indeed, to accuse all kind friends of being insincere when they send flattering praise, and no such meaning was intended. The most that was meant was that praise is not necessary to secure a reply. Otherwise the matter was treated in what was intended to be a joking spirit. So don't be afraid to tell what you think of THE MIRROR, providing it is sincere. Praise is appreciated; advice is welcome, and a good roast is better than no opinion at all.

"Jessie M." of Chicago, writes: "I was delighted to see Mary Pickford's pretty face adorning the cover of a recent MIRROR. May we not expect to see other favorites of the picture world similarly honored?" It is not at all impossible. In fact, THE MIRROR this week has a most attractive portrait of Mabel Taliaferro on the front cover page. This charming and distinguished actress played Cinderella in the big Selig three-reel production which was released Jan. 1.

"F. M. B." New York: John Cumpson is now doing leading comedy work for the Imp. To see him in pictures, you will have to visit theatres showing independent films. Yes, he is funny.

"Jasper," Brooklyn: It is impossible to say how many picture theatres there are in the United States. The number is constantly fluctuating. About 12,000 may be a safe rough estimate, although THE SPECTATOR would not like to guarantee within 2,000 of this number either way.

Our good and enthusiastic friend, John Froidel, of Sheboygan, Wis., comes to the charge again with an appeal for THE SPECTATOR's portrait, to be printed in THE MIRROR. He argues that "any amount of MIRROR readers would be pleased" to see it, and ventures the opinion that it is a case of "over-modesty" in refusing. Perhaps it is a case of wise discretion, Mr. Froidel. Perhaps if the portrait should appear it would disillusionize too many readers. Or maybe it's purely a case of laziness. Seriously speaking, modesty has little to do with it. If a person is in a business or profession where the printing of his portrait is of benefit to him, he is justified in having it done as often as he can. A player, for instance, must do it as part of the necessary publicity that goes with his or her calling. As a matter of journalistic ethics, however, the school that this writer was trained in frowned on such methods, self-practiced, as a species of quackery. It is admitted that times have changed, and a certain type of yellow journalism has made old notions almost obsolete; but it is hard, you know, to teach old dogs new tricks.

"Quiz," writing from Lockport, N. Y., ventures criticism of Indian and Western films as follows:

I have just finished "Questions and Answers," and as usual have been greatly entertained. I quite agree with Humpty, the shocks in the Indian and Western films are awful, particularly in Pathe. Why do the poor fugitives

have to look back so often? I am sure that I would spend my energy in "beating it" violently, if I were as hard pressed as some of them are. Then the saddles and the uniforms! I raise my hands in holy horror. One film had a detail commanded by a private, and another private with ten-year service stripes and second lieutenant shoulder straps rode in the rear rank. Then the way they mix up the trappers of from say '30 to '49 with cow punchers from '60 to '90 or later is past expression, and Indians in dresses comprising everything from Cheyenne and Apache to Iroquois and Algonquin and worse. The few shining exceptions to this rule are the Selig and Essanay for the Licensed, and Nestor and Bison for the Independents, and even these have their relapses. Of all the moving picture actors give me G. M. Anderson. No one can see that heavy-browed and deep-lined face and those half closed piercing eyes without feeling that the old cowboy maxim, "A man is as good as his nerve," is something more than words. He is fine.

"Quiz" is anxious to get an engagement with some picture company where riding is a part of the work, but appears unable to make connections. He has written to a dozen companies, he says, with no encouragement. It is difficult to give advice in a case like this. There is little or no chance of doing anything by mail application. Extras are employed by the different companies as they are needed, and if "Quiz" were where the companies are located and is as good a rider as he says he is, he could with persistence get a chance. Just now Los Angeles is the center from which most of the outdoor Western pictures are made. But Los Angeles is a long way off—a tremendous distance if one has to walk back, and the town is said to be fairly alive with actors, actresses and cowboys. Still, if "Quiz" has the nerve and the ability that's the place for him. They say that the weather is so fine there that one can sleep outdoors if necessary.

Georgene Hawes, Washington, D. C.: Leo Delaney is still with the Vitagraph Company. He is, indeed, as you say, an excellent actor.

Mrs. Elliott, New York: The confusion about the name of Mr. Garcia was due to an error in printing the name under his portrait. This writer sends a "Happy New Year" greeting to Carlyle Blackwell, whom she pronounces "the handsomest young man in motion pictures."

Nellie Watson, of Brooklyn, thinks THE BLACK ARROW (Edison) was "a masterpiece," and she wants to know why Yale Boss was not in a certain Edison film in which another boy appeared. Yale Boss is still with Edison, but that does not prevent the company from using other boys at times. Mary Fuller is also with Edison, with no prospect of leaving.

"Mrs. F." of Franklin, Mass., who protests that she is not trying to do "Bennie of Lubinville" out of his job, nevertheless ventures to help out by answering a question recently asked by "Mrs. E." of New York, who wanted to know the name of a "Reliance film in which the girl was in a railroad wreck and the lover died after thirty years." "Mrs. F." thinks that the film referred to was Waiting, which was not a Reliance but a Pathe, in which M. Walthall played the part of the lover. She says it was reviewed in THE MIRROR of July 12, 1911, which shows that she keeps pretty good track of MIRROR reviews as well as of the pictures.

"Miss A. G." New Orleans, La., declares that she reads MIRROR picture reviews first every week. Questions: T. J. Carrigan is with Selig and appeared as Prince Charming in Cinderella, just out. The address of the Pathe studio is Congress Avenue, Jersey City Heights, N. J. The New York office is 41 West Twenty-fifth Street. Joseph De Grasse's portrait will soon be published.

"Mrs. R. W. J." Lebanon, N. H.: The ban still holds

as to Biograph players. If you have succeeded in identifying some of them that is your privilege, as it appears to be undoubtedly your pleasure. And speaking of the pleasure part of it, do you not find it sort of satisfying when you are able to learn the name of an actor or actress of the Biograph in spite of their policy of secrecy?

"Subscriber," Washington, D. C.: Gertrude Robinson is with the Reliance Company. Matrimonial information is not furnished.

"N. A." Providence, R. I.: Miss Leonard is busy at work in films for the Gem, a new independent company whose productions will soon be ready for release, although no dates are as yet announced.

"Actor," of New York, complains that the films of a certain company are "roasted" too much in MIRROR reviews, and ventures the opinion that the reason is that the company never advertised in THE MIRROR. He says that he has noticed that when companies commence advertising the "roasts cease." He has evidently confined his reading of reviews to those of the one company referred to, although there have been cases in which praise, as much as possible, has been given to the product of that company. MIRROR reviews are uninfluenced by advertising, as many companies can testify, both advertisers and non-advertisers. What value, it may be asked, would reviews have if they were not impartial and as reliable as care can make them? At the same time there is no claim that they are infallible.

"Frank S." Jersey City, N. J.: Richard Neil is appearing in Edison films. He was in one released Dec. 30, Uncle Hiram's List, playing the part of the storekeeper.

"Tom D." Buffalo, N. Y.: William Humphrey, of the Vitagraph, is the same Mr. Humphrey who played Napoleon for that company a couple of years ago, and who was previously prominent on the stage. He is likewise an accomplished picture director.

"VANITY FAIR" REPORTED SUCCESS.

Reports from all parts of the country agree that Vitagraph's three-reel Vanity Fair has scored a hit. Unfortunately, MIRROR reviewers have not yet found it possible to see the picture on exhibition.

MIGNON MUSIC FOR EXHIBITORS.

When the Solax Company releases Mignon, a picture play of the opera, staged under the personal direction of Madame Alice Blache, a "potpourri" of the popular airs from the opera will be sent to the various exchanges to be given gratis to exhibitors booking this film.

IMP CHANGES.

Otis Turner, well known on the stage and as a picture director, has been engaged by Carl Laemmle to become general director of Imp. productions, succeeding Francis Grandin, who has taken a company to California under special contract.

KINEMACOLOR IN MORGAN'S HOME.

By special arrangement the Kinemacolor pictures of the coronation were exhibited in the home of J. Pierpont Morgan, where Mr. Morgan's daughter Anna entertained a number of guests.

QUIRK'S FIRST SOLAX.

The first Solax picture in which Billy Quirk will appear is called Parson Sue. It is a Western story, to be released Jan. 17.

Reviews of Licensed Films

Between Father and Son (Kalem, Dec. 22).—Beautiful scenes and graceful acting, expressive and sincere, mark this dramatic story of Spanish Colonial days. The son wins the love of a fair neighbor, but the father sees her and covets her also. Finding himself resisted, the father seeks to create a rupture by sending a forged note to his son, telling him that his sweetheart meets a masked man in the garden at night. Then to make the tale good, he goes himself, wearing a mask. The son follows and a sword combat occurs, the father retreating and being later stabbed to death by a lame youth belonging to the girl's household. Before dying the father confesses and blesses the lovers. The part of the lame boy was vague all through the story. The significance of the attack on him by bandits was not apparent, nor was his motive for stabbing the father toward the end. Irrelevant happenings in a story are always confusing. Plots should hang together in all their parts.

The Little Widow (Selig, Dec. 22).—A pretty romance is worked out in this well acted story. There are some points that lack clearness, but they are not serious; one soon picks up the thread. The fine scenes on shipboard and the saving of the survivors on shore were realistic. The widow of a miner on his way East with her fortune, and on the same ship is a miner who defends her from the insults of a gang of gamblers. After the survivors are at the lighthouse keeper's home, one of the gamblers steals the widow's money. The miner pursues, but recovers only the empty bag. Without saying a word about it he fills the bag from his own store of money, and gives it to the widow. How he knew just how much to put in is not told. Later, in the city, he is a broker and is about to fail when the widow comes to his rescue with a loan. Their engagement follows, assisted by her little daughter. There were many fine little touches in the story, but it should have been made to end before the little scenes in the city.

Brancha Bill's Christmas Dinner (Essanay, Dec. 23).—There is a thrilling ride on a stage coach in this picture that is as exciting and realistic as anything of its character ever shown in pictures. The horses are supposed to be running away with Edna Fisher in the driver's seat where she had been left by the driver when he went in to get a drink. Shooting by drunken cowboys started the horses.

Brancha Bill (Mr. Anderson) was in hiding ready to hold up the coach, but when he saw it was a runaway with a helpless girl trying to stop the team, he mounted his horse, caught up with the coach, leaped to the driver's seat and brought the horses to a stop. Then she invited him to her home for Christmas dinner. Her father was sheriff and previously had been authorized to guarantee immunity to Bill if he would surrender. So Bill accepted and at the finish of the picture it looked like the real romance had just commenced. The acting was especially good in both the exciting and the quieter moments. This is the picture. It is sold, in the making of which Miss Fisher was injured.

Sergeant White's Peril (Lubin, Dec. 23).—This is a lurid melodrama with no pretense to special merit, but it satisfies a certain class. The sergeant is evidently on duty along the Mexican border. He rescues a Mexican girl from a bully but is later shot, and the girl is recaptured by the gang. The sergeant falls into the river but saves himself by catching to the limb of a tree until help arrives, summoned by his riderless horse. The brigands are also dispersed and the girl saved for the sergeant, who seems now due for the real peril of his life.

The Old Doll (Vitagraph, Dec. 23).—Pretty sentiment, altogether human, is conveyed in this picture and the acting has the true Vitagraph quality in the careful attention to natural expression. It is felt, however, that the story might have been made more wholesomely satisfying if the poor seamstress had been permitted to retrieve herself by her own initiative, without waiting for the police. The discovery of the old doll by her childhood's friend would then have come as a reward of virtue, instead merely as an excuse for condoning a crime. However, the story as told by the Vitagraph is the more likely of the two and therefore cannot be criticized on account of being illogical. When the school girls parted, one

gave a doll to the other. Years passed and the one with the doll became a poor widow. She made a dress for a rich lady, stole a nurse of money and was about to be arrested when the rich lady saw and recognized the old doll. That promptly settled it for all concerned. Beatrice Beltrami played the rich lady, Alec B. Francis was her father. Helen Costello was the poor woman.

Caught With the Goods (Biograph, Dec. 23).—This is another of the burlesque detective stories. Whatever objections one may have to this style of farce, it must be admitted that the story has wit in it. It would seem probable, however, that with more realistic treatment, even if still burlesque, the result would have been more laughable. The reformers of the town send for the detectives to weed out a gambling den. The gamblers fool the detectives by turning the joint into a prayer meeting. Thereupon the reformers, without the help of the detectives, raid the place and carry the evidence to their own meeting room. A wise gambler tips the detectives, and they descend on the reformers, and then in full possession of the gambling tools and arrest and lock them up.

Mix-up in Raincoats (Biograph, Dec. 23).—Farce of mechanical construction and somewhat heavy in its conclusions is presented in this subject. It has amusing qualities, and is handsomely free from overdrawn burlesque. After considerable preliminary maneuvering, the two raincoats are exchanged, one of them containing a note from a girl to her lover, is worn home by a married man with the usual results. The unmarried man also gets "in bad" with his girl, because he tries to square things for his friend, and altogether there is a merry time until the exchange of the coats is explained.

Pathe's Weekly, No. 82 (Pathe, Dec. 23).—The usual variety of subjects is presented in this week's budget and in some respects it is an exceptional number. The scenes from Tripoli are genuine and up-to-the-minute, showing a

court martial of a murderer, a group of condemned prisoners and the embarking of prisoners of war for Italy. Another feature was scenes from a ball game between the Giants and the Havana, Cuba, Club. Other illustrations were scenes at Brighton, England; celebration of the first anniversary of the Republic of Portugal; new German dreadnaught at Wilhelmshaven; storm-wrecked house at Thorne, England; corn festival at Atlanta, Ga.; scenes around the mine disaster at Briceville, Tenn.

The Maid of Argo (Gaumont, Dec. 23).—The usual high standard of art and drama that this company is wont to bring to bear on its historical and classical subjects is again apparent in this film. The colors and general direction make many striking pictures, while the acting is typical of Greek life, at least, from the general impression received from history. The story deals with a beautiful maid, who is to be sacrificed in the forest to Diana's dogs in order that the plague among her people might cease. After the ceremony that leaves her alone in the forest she refuses to be released by her lover. Later, through some beautiful scenes, the high priest comes down the river in his boat, and then making passionate love to her, offers to free her. She is protected by her lover who has been concealed in the bushes. When they return to the temple, the priestess evidently decides that the priest left behind is sacrificed enough.

Pat Clancy's Adventures (Edison, Dec. 23).—The foundation for this scenario is O. Henry's *The Shamrock and the Palm*, and is of itself rich in humor. The story has been carefully and effectively managed and directed to express this humor with the capable Irish comedian, Edward O'Connor, in the leading role. The last scene, the amusing climax of the entire play, was not executed with the necessary expression to make its point altogether. The South American atmosphere is not always suggested, in spite of the interminable palm trees in the shrubbery of the temperate zone. Señor De Vega, who is building a railroad, sends men to carry on the work. He arouses the interest of Pat Clancy, who imagines a revolution is being started. He signs a contract, drills his men as soldiers and starts forth. When he finds it is a railroad that is to be worked he rebels, but is kept in subjection by the Spaniard until he breaks away in the night. Pat meets the

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Spaniard again on board a cargo steamer, where he is escaping from the hands of his mutineering workers. He is found in the hold at the end of the voyage and arrested. Pat meets him later on the street, serving sentence as a street cleaner.

The Younger Brother (Vitaphone, Dec. 20).—While the theme of this picture is dramatic and impressively and vividly brought out in scenario and acting, it is for the added feature of backgrounds and settings that the film is mainly distinctive. The scenes include the embarking of British troops on board a transport, their encampment and a well instituted skirmish between these forces and the Arabians. The scenes of Arabian life are also notable. Two brothers are called away to Soudan to quell an Arabian rebellion. The mother makes the older promise to take care of the younger. This when at an outpost the younger is captured by Arabs, the older goes in search. In a disguise taken from an Arabian priest whom he meets by the way he proceeds to the hanging of his brother, and prevents it by declaring that Allah forbids. They are pursued, but escape and the Arabians driven back by the English troops. The film is a distinct feature.

The Felling of Red Dugan (Essanay, Dec. 21).—Red Dugan is a desperate criminal who informs the judge his life will be in danger if he sentences Dugan. Dugan is sentenced, notwithstanding, but escapes from prison, and with the gun and clothes he had taken from the guard, he seeks the judge. At the crucial moment he is interrupted by a revolver thrust through the curtain and thus overcomes and hands over to the police. The revolver was in the hands of the judge's small son, who, having played soldier all day, awoke that night to get his father's revolver and to march in to frighten him. This climax was remarkably well sustained and most effectively depicted. The story has been made dramatic and convincing in the telling, is acted with conviction and shows fine care in the minor details, all things which auger well to its success.

Winning an Heiress (Essanay, Dec. 21).—The laugh of this film is at the end and the surprise is cleverly laid up to when, after his course at the automobile school—an excellent take-off—he obtains a position with the direct intention of winning an heiress. When the matron who employs him mentions a fair feminine name he concludes this is the young daughter and heiress he has consigned himself to win. His dismissal from the job is sudden when the heiress appears in the form of a monkey.

A Thief in the Night (Vitaphone, Dec. 21).—The strong acting together with the situation and its capable dramatic management make this an exceptionally striking picture of a very gripping nature. It is motion picture acting of a high order, each action expressing the situation by deft, pointed meaning. Maurice Costello is the burglar and Van Dyke Brooke the man, whose career is at stake. At midnight the man with the incriminating papers is to call for \$10,000. Not being able to make the full amount and feeling his whole life at stake he is about to commit suicide, when a burglar, who has entered unknown to him prevents. The burglar tells him of his child that he had just left asleep upstairs, and offers to obtain the papers on the arrival of the other man. This he does by assuming to hold both up and later giving the desired papers to the father.

The Revenue Officer and the Girl (Kalem, Dec. 21).—There is much dramatic interest in this film, and the subject has been carefully handled in the effective sequence and management of scenes. Furthermore, it creates an atmosphere of its own, which is always a commendable quality to any picture. The girl puts the revenue officer off the track, and warns her people. Later he finds them there still, but is captured and bound a prisoner within. Later his associates waiting on the hill see the men entering the vine covered still and capture them. They set fire to the still unmindful that their leader is gagged in the rear. The girl rescues him, and later frees her people when sent for a drink by the revenue officer. The escaped man send a note, declaring their intention of living straight, and a title informs one that the best way to stop moonshining is to marry their daughters to revenue officers.

One Way to Win (Lubin, Dec. 21).—A more laughable, plausible, and cleverly acted comedy or farce than this one has not come from the Lubin studio in some time. There is wit both in the story and in the conception of their parts by the several players. The barber, eager to marry the heiress, is especially good. The girl wants him but can balk at a topical artist for a son-in-law, until the barber's friend, the newspaper reporter, helps him out by publishing a fake story that the barber has fallen heir to millions on condition that he marry in 30 days. The speed with which papa and mamma change front is only equaled by the barber's promptness in borrowing \$500, marrying the girl and starting off for a boom town to open a shop of his own.

Papa's Sweetheart (Edison, Dec. 21).—

Have You a Split Imp in Your Program?

Exhibitors everywhere are wild with delight over "Saturday Split Imps." They say we are producing exactly the thing that they have been longing for. If you are not getting Saturday Split Imps, Monday Imps and Thursday Imps, find out WHAT'S THE MATTER!

4 IMPS---3 REELS

"THE DESERTED SHAFT"

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One of the most intensely gripping dramas we have ever produced.

Released Monday, Jan. 15. Go after it NOW.

"AFTER MANY YEARS"

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Another of the Child stories which have made the IMP popular.

Released Thursday, Jan. 18. Get it.

"I WISH I HAD A GIRL"

(Copyright, 1912, IMP Films Co.)

A comedy with a screaming climax. Length, 600 feet.

Released Saturday, Jan. 20.

On the same reel you will get

"THE FLAG OF DISTRESS"

(Copyright, 1912, IMP Films Co.)

Another comedy, in which SHERLOCKO makes his first appearance. Keep your eye on Sherlocko. He's hot stuff!

Imp Films Company

102 W. 101st St., New York
CARL LAEMMLE, President



Photos of "IMP" performers for sale separately or in magnificent lobby frame. Write for particulars to-day.

Picture postcards of King Baggot are splendid souvenirs.

The child that brought the father's mind back to the memory of his dead wife and caused him to give up the fortune-hunting lady, is the basis for this story, worked out with touching and convincing details. The children in the picture are excellent, especially Gladys Hulette, the older one, who played the little mother. After papa (Marc McElmerritt) had introduced the proposed new mamma (Elizabeth Miller), the children got to rummaging and the older one decked herself out in her dead mother's clothes. Her father saw her coming down the stairs and, the resemblance to her mother was so striking as to set him thinking. With thought came resolution and freedom from a designing woman. Ashley Miller was director.

Modern Fire-Fighting (Edison, Dec. 21).—Old and new fire-fighting apparatus in New York city is shown in this subject. The film is instructive and decidedly interesting.

A Story of the West (Essanay, Dec. 21).—The theme of this story is psychological to a degree, and, what is more, it is extremely

Released Saturday, December 30, 1911. Length about 1,000 feet.

FATHER AND THE GIRLS

This is a story of how Colonel Scott's four beautiful daughters block their father's intention to give them a coarse and vulgar stepmother. The girls visit papa's intended and find her drinking and smoking a cigarette, whereupon they follow the example much to the horror of the Colonel, who quickly realizes that the atmosphere of the old home in the time of the girls' mother was far more beautiful, and he breaks with his new love, and peace and happiness is restored.

Released Monday, January 1, 1912.

THE OYSTER INDUSTRY

An educational film, showing the interesting processes of oyster fishing from the planting of the beds, dredging, loading of the boats, unloading at the wharf, shucking, canning, and shipping; the last scene shows a man devouring with gusto, a juicy bivalve.

OBJECT MATRIMONY

Tom and Nancy, close to middle age, insert matrimonial advertisements, which are answered by Jack and Bess, a younger couple. Jack goes from Nancy's endearments and Bess runs away from the elderly Tom. They meet and pursue their flight together. Jack persuades Bess to accept him and they look up a minister. As they are about to enter, Tom and Nancy come down the stairs and the interrupted flight is resumed, but Tom explains that he is married to Nancy and the advertisements are shown to have been of use after all.

Released Wednesday, January 3, 1912. Length about 1,000 feet.

A VILLAGE ROMANCE

A cute little story of how John Cummins, a rich society man, wins out in his wooing of a pretty little country girl, who is being marked by St. the clerk of the general store. Cummins believes that all is fair in love and war and St. soon sees that he has little chance. In a fit of anger the clerk one day drops a bag of potatoes on Cummins' foot. This gives the society man an excuse to lay on for a few days at Flo's house and the little girl waits upon him beautifully. This close association settles the matter and Cummins wins the pretty little villager.

Released Thursday, January 4, 1912. Length about 1,000 feet.

A NOBLE ENEMY

A very dramatic love story in which two United States naval officers contest for the hand of a beautiful society girl. Clara Morgan favors Lieutenant Gray, and the rival is Lieutenant Ward. The latter has discovered that a treacherous Japanese has tampered with the gun in Gray's turret, but has kept the knowledge secret. Gray has, however, saved Ward from drowning, and Ward is confined to his cabin. Miss Morgan and some friends visit the battleship and request Gray to fire the gun just for their amusement. Ward hears of the peril to Gray and others, and, leaving his berth, rushes in just in time to avert a tragedy.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 154 W. Lake St. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

Current Productions by Edison Directors

J. SEARLE DAWLEY

Buckskin Jack, the Earl of Glenmore; The Sign of the Three Labels; The Stuff that Dreams are Made of.

NEXT RELEASE: "A Romance of the Cliff Dwellers." Dec. 29th, 1911.

ASHLEY MILLER

The Heart of Nichette; Santa Claus and the Club-Man; How Sir Andrew Lost His Vote.

NEXT RELEASE: "Papa's Sweetheart." Dec. 26th, 1911.

C. JAY WILLIAMS

An International Heartbreaker; Stage-Struck Lizzie; Pat Clancy's Adventure

NEXT RELEASE: "The Two Flats." January 1st, 1912.

OSCAR C. APFEL

Home, a Thanksgiving Story; A Man for All That; The Awakening of John Bond.

NEXT RELEASE: "Uncle Hiram's List." Dec. 30, 1911.

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interesting, made so by the earnest and convincing work of the players and the director. The events are supposed to illustrate the power of the human will in overcoming a physical infirmity. A miner is partly paralyzed by a blast. At his home he is unable to recover the use of his arms, although the wife tries to aid him by having him imagine that they are being robbed. For this purpose she brings out their gold. It is no use—the miner is helpless. Now, at this very time there is an escaped convict in hiding up stairs. He sees the gold and tries to take it, but the wife fights him off with the desperation of a tigress. The invalid bears the struggle and by superhuman resolution regains the use of his arms and overpowers the robber. The picture is one of the most notable seen in a long time.

The Burglar's Hard Luck (C. G. P. C., Dec. 26).—This French farce has novel interest as well as laughing points. The burglar is found by the house owner and wife. They hold him up at the point of their supposed guns and force him to replace everything he had disturbed. This part of the film is trick photography. At the finish they show him that the two guns are toys.

French Battleship (C. G. P. C., Dec. 26).—Scenes of a French battleship, showing the men at drill and exercise, and indicating in a way the difference between American and French physical training, are of unusual interest in this film.

The Acrobat (C. G. P. C., Dec. 26).—This is an acrobatic novelty film showing two exceedingly clever men performing.

The Bully of Bingo Gulch (Sells, Dec. 26).—This cowboy picture is far enough away from the ordinary to prove more than usually interesting. Although there is no special innuendo in the plot. The cowboy who overcomes the bully and incidentally wins the girl is an expert on a bicycle, or is alleged to be. He is working in a circus, but quits because he isn't paid. Then he hires out to a ranchman with the express agreement to fire the bully. The latter is fired, and sends back a dead. The cowboy hunts him up, takes his horse and gun away from him, and makes him mount the bicycle and ride back to town. After a long struggle with the bike that might have been funnier, the bully is passed over to the sheriff.

Mother-in-Law (Pathe, Dec. 27).—The title of this farce sufficiently indicates the theme. The spirited manner of its handling, while conventional, makes the picture distinctive. The old lady is the ideal trouble maker, going to the limit, and the poor, whipped victim is played in excellent contrast. She makes things so hot for him that he determines on a fake suicide, and leaves his clothing on the river bank while he goes off to his club. Returning home and having to say he is drowned with studio rain before he can gain entrance through a window, the enraged mother-in-law would now resume her sway, but soon has just brought home a chorus girl wife, and between father and son they succeed in banishing the virago from the family. There is not much of a plot, but the lively action, being well managed, yields many laughs. One fault that might be mentioned was the still too common one of facing the camera for the purpose of expressing explanations.

The Higher Toll (Kalem, Dec. 27).—The self-sacrificing sister who steps aside and crushes her own love for a man that he and her younger sister may be happy, is not an unknown character in picture stories. While it is the basis of the love interest in this film, it is not the most striking feature, the story running more to sensational melodrama. The acting is generally good and the thrilling scenes realistically managed. The two sisters own a ranch or farm and there are two men in love with the younger girl. One of these is discharged by the other for abusing a boy. The discharged man vows revenge, and succeeds in capturing his rival from ambush and binding him with lariat, with which he proceeds to suspend the victim over a cliff. The boy has seen the operation and calls for help. The suspended man is then rescued and the other captured. The fault of the story seems to be that the two threads of the plot, the older sister's sacrifice and the rivalry of the two men are not interdependent. However, the story satisfies and wins applause. Some of the scenes are beautiful.

The Voice of the Child (Biograph, Dec. 28).—The working over of old ideas has become so common in picture story telling that it is no surprise to see a company following the same practice. The wife is saved from running off with an affinity by the voice of her little child, who comes toddling out of the house in her nightgown, and stops her mother, just as she is about to step into the waiting automobile. Exciting suspense is added by the presence of the wronged husband, hiding behind the bushes ready to shoot. The situation is led up to with skill and expressive acting. The husband is absorbed in his business, and his wife resents this. She foolishly pays too much attention to an old college friend of the husband, and when the "friend" slips a photograph of the office stenographer into the husband's pocket, a time-worn device, the wife is rife for desertion. Happily the child saw the man's act, and brings peace to the parents by telling about it after the elopement has failed. Although the plot is mechanical in construction and lacks resource, the characters are developed along original lines.

Paid Back (Sells, Dec. 28).—This story is melodrama, in which the excessive rage of the father reaches almost the old-time limit of stare heroics. He banishes the daughter when she insists on marrying the young man of her choice. Later when her husband is dead, the father refuses to have her come home, and when she, too, dies he refuses to go to her deathbed. Her son has now grown to manhood and is a reporter. He proceeds to set even with grandpa, who is a judge. Being sent to interview him he goes to the same hotel, secures the next room, and through a keyhole sees the judge and a political boss concluding a deal. Pretending to be the waiter, he enters the room, and steals the incriminating evidence, which turns out to be a deed for property worth \$50,000 given to the judge as a bribe for a certain decision. The absurdity of passing a bribe in the form of a deed which must necessarily become a matter of legal record, seems not to have occurred to scenario writer or director. By photographing the docu-

ment and publishing the scandal the grandson gets even with the old man.

Romance of Cliff Dwellers (Edison, Dec. 29).—Acted among genuine scenes of the cliff dwellers and beautifully photographed this story, supposed to be of prehistoric times, has many elements of romantic interest. In the scenes where the girl (Laura Sawyer) is condemned to be cast into the mountain stream in a canoe, to float over the falls, the picture becomes genuinely thrilling. The canoe, with its human load, makes the plunge and at the bottom the victim is later seen to be floating alive. The lover (Herbert Prior) goes to her rescue and brings her ashore, after which they are permitted by the tribe to live in peace. Justice having been satisfied and Providence, the Great Spirit of the Night, having intervened to save her. Previous to this she had killed the lover's rival (James Gordon) with an arrow and when the lover was suffering torture rather than tell who had done the deed, she had forced her way into the council chamber and confessed. Unfortunately for the complete realism of the picture, the savages were seen to be wearing lights which too plainly wrinkled around the knees. Also there was occasion facing the camera, which seemed odd for savages so supposedly savage. Otherwise the acting was exceptionally good.

A Bird in the Hand (Essanay, Dec. 29).—The plot of this comedy has done duty before, but usually about Christmas time, so that at least a year has elapsed since it has been seen. It is also in its favor that it was never better, if so well, worked out and acted which alone justifies the repetition. The playing is delightfully natural and the management of the action is equally good. It is the story of the couple who have no money to buy a turkey for Christmas. The woman, who is protected only by his long raincoat, buys a bird and takes it home. While he is away she takes his only other suit, and pawn it for money with which she goes to the Salvation Army and he not knowing this gives the suit to the landlord. Their despair is relieved by the arrival of a turkey from her mother. The sincerity of the players in the various situations and the skill with which each point is made, result in a laughing hit.

The Soldier's Return (Lubin, Dec. 28).—Here is a fairly good and acceptable picture. There is little to illumine a very old plot either in incident, general treatment or acting. The story is told with clearness and in good sequence, but the presentation by its actors is at times flat and uncertain, nor is one always aware just what is meant. At the call for soldiers, for what is evidently intended to be the Spanish War, one lover, the favored one, goes to war. There is a newspaper that he has been killed in battle. The girl consents to marry the other man, because her family is in straitened circumstances. The father destroys a letter from the absent man, but he returns and the other relinquishes his right. The chief difficulty is the mechanical acting and directing.

The Stuff Dreams Are Made Of (Edison, Dec. 27).—This is without doubt one of the most hilariously funny burlesques on old melodrama as it used to be played and staged. It is a comedy of the conceits of its surrealism is right to the point and calculated to keep most any kind of spectator in mirthful mood. It shows the dream that came to a young girl, when her father was told by his wealthy landlord that he would be dispossessed, if he did not pay the mortgage, and his daughter had the impudence to speak to the only man she ever loved. Then she dreamt that she was a stenographer in the rich man's office and had all sorts of difficulties with her employer's daughter, who was determined to marry her lover. A safe is buried by this wicked creature at the revolver's point down thirty-three stories and caught by the lover. The lover is confined to prison for robbing the safe and is rescued by the girl breaking through the wall of the prison, and the two escape by a passing train. There is a duel of knives between the adventuress and the heroine, after which she gets the man, when the girl wakes up to find the wealthy man and his daughter in the room canceling the mortgage. The film is the work of J. Searcy Dwyer, Laura Sawyer is the wealthy heiress, Mary Fuller the heroine, Yale Benner the hero, all of whom represent our melodramatic friends in a very amusing and anacronous manner.

For Memory's Sake (Essanay, Dec. 28).—In order to support her widowed mother the daughter is called away to the city by her uncle and given a position on the stage. Her lover dwells in memory of her until at last, some years later, his sister goes to the city to go on the stage. She is saved from insult by her mother, who is an actress who proves to be her brother's old sweetheart. They are both discharged, and when the sister brings home the actress, the two lovers, though now somewhat older, find that they still regard each other. There is rather an unnatural sentimentality running through the film in bringing out the part of the lover. The photograph of the actress could have been easily dispensed with. The acting is acceptable, but does not do much toward vitalizing or bringing out the humanity in a rather over-sentimental scenario, though the idea itself is not so.

The Maid's Double (Kalem, Dec. 29).—One of the most interesting, convincing, and entertaining detective stories seen in picture for some time is presented on this film with a graphicness and clearness that is chief delight. The acting and settings are also of a high order, and it is for its kind an exceptionally compelling and successful picture. In leaving her old mistress the old maid steals a necklace. The police are informed, and it is ascertained by photograph records that she is a notorious character. Another woman, who looks very much like her, is traveling by the same route on the way to visit her fiancé. She is mistaken by the detectives for the maid, who has been sitting in her place and left behind her bag. The necklace is found in the bag and thus the woman is incriminated. Meanwhile the fiancé meets the other woman and thinks it is his sweetheart. The maid goes to his home with him, but is at length exposed by the arrival of the other woman, who brings the detective to him to identify her, though it is generally the other way around in actual life.

Reviews of Independent Films

On the Stroke of Three (Imp., Dec. 28).—There is a direct appeal in this story, not only from the dramatic quality of the situation, but the consistent, natural development evinced both in acting and scenario. The leading role is well played and equally well sustained by the other members of the cast. When the forger comes forth from prison, he decides to go to the honest life of the country,

and obtains a position with a farmer. In a year's time he has become this man's confidant and general secretary. While the farmer is away in the city on important business, the clerk learns of the five to him town bank, and that a run is being made on it. He forges a check for the amount of money the farmer has in the bank, his entire fortune, and arrives just in time to receive the last deposit given

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out by the bank. This necessitates the telling of his past life to the farmer, but he is soon shown that his subsequent acts have quite redeemed his past life.

The Best Man Wins (Nestor, Dec. 25).—There is much humor in this film, both in main development and general incident, that shows wit and cleverness in its conception. The acting is also of a high order, with Dorothy Davenport in the leading role. Her manner of getting her father's field ploughed and incidentally obtaining a husband is extremely unique and makes an equally unique picture. This popular young lady tells her numerous lovers that she will be taken to the barn dance by him who shows greatest capabilities in ploughing her father's field. Two young city men appearing on the scene desire a try. The one she favors wins, but even then the obdurate father opposes, until this young gentleman shows him a card from the Department of Agriculture at Washington. It is an especially well organized and entertaining picture.

Bonnie of the Hills (Champion, Dec. 25).—Bonnie of the Hills is a girl who lives alone in the mountains in a cabin. Here the young man concerned meets her while on a hunting expedition with his father. She meets the two men who are lost and befriends them. The young man falls in love with her, but the father objects. After their departure she decides to go to school and become educated. At the boarding school she meets the young man's sister. They go on an automobile ride. They take the young man and his father into the automobile on the way. She has on her automobile veil, and does not expose her identity. The automobile is held up, and she shows her bravery, and incidentally her identity by getting the best of the highwaymen, and naturally the father can no longer object to his son's marriage with such a brave and winsome young damsel. There is nothing exceptionally good or bad about the picture. It is, however, much better than this company's usual line of work. Of course, the general need is a want of the knowledge of dramatic values and life in general.

The Sign of the Helmet (Powers, Dec. 26).—This film is of a rather low form of burlesque both from subject matter and the manner in which it is acted and put on. It relates how two tramps procured a policeman's helmet, and used it to obtain drinks at the saloon door by raising it above the swing door, so that it would appear that a policeman was without.

When Steel Meets Cloud (Powers, Dec. 26).—This makes a thoroughly entertaining and instructive film, and presents the subject in a complete and comprehensive manner, showing how the framework of a twenty-eight-story building is put together and the risk and skill involved.

Falsely Accused (Hison, Dec. 26).—This film is interesting and holding because it moves with a clear, consistent dramatic movement and is generally well acted and put on. The unknown thief around the ranch tries to cover up his thefts by placing the proceeds of a robbery of his employer in the pocket of his son-in-law. The young man is falsely accused and he and his young wife depart to a cabin and live a life of isolation, until the young sister two years later happens upon the real thief hiding his thefts behind the barn. She is attracted by the wrongly accused man who meets her running from the other. Thinking she has suffered injury he takes her to his cabin. She goes back to her father and tells him what has happened. The thief is found at the hiding place of his gains, and captured, and the man wrongly accused is given a feast and reinstated to honorable place in society.

She (Thamhouse, Dec. 26).—This subject from Rider Haggard's famous novel has been placed in two reels and has been carefully and convincingly put into picture. The production is one of much artistic worth and merit both in the atmosphere it creates and the effects obtained and in notable setting and backgrounds. The acting is convincing at all points, but the character of She is not expressed with all the subtleness that one would expect from her character. The story has been most graphically handled. Pharaoh's daughter, Iria, persuades a priest to go away with her. They journey across the desert to the coast of Africa. Meanwhile a child is born. "She" who is ever youthful from contact with the eternal flames, calls them to her. "She" finds in the man her successor, but he refuses her love. She strikes him dead, holding his body for a resurrection. His wife goes forth vowing that her son or his sons shall bring vengeance. It is not until 1885 that a youth in the line of descendants arises who is successful in vanquishing "She." Arriving before her she believes him from his likeness to his ancestor to be the resurrected counterpart and destroys the body. Then, when the youth refuses to bathe in the eternal flames "She" withdraws up into an old woman.

The Doctor's Close Call (Champion, Dec. 27).—A physician goes out West, leaving his wife in the East. He joins the cattle rustlers without knowing it, which seems a strange proceeding for a doctor, but he did and was arrested. When his wife reads of this local incident way on East she telegraphs the Secretary of War, who was doubtless a personal friend of hers. He telephones a Senator and marital law proclaims that district, and a section of troops are to take possession of all prisoners. When the wife arrives with the Secretary of War and the Senator she picks out her husband and they save him for her. Of course, the other prisoners are not so fortunate in having such powerful friends. However, this is a motion picture, so one cannot feel real bad about that, and will rest in the assurance that it will be quite a while before a Secretary of War or Senator will be called in act in just this manner. The acting is sometimes amusing. The jailer does a fine comedy bit to lighten a serious moment by indicating that the doctor will have his throat cut, and there are various moments of like nature that will prevent the spectator from being too harrowed by the situation.

Twineddum in Love with a Singer (Ambrosio, Dec. 27).—Twineddum, at the theatre amid a farcical scene, becomes enamored of a singer, and with a huge bouquet seeks her back of the stage. After a series of humorous adventures he follows her to her home and enters her chamber, but is at length elected by the police. It is good as a burlesque of a stage Johnnie.

When Marian Was Little (Solax, Dec. 27).—Here is a sprightly and entertaining little comedy showing the joys and tragedies of youth. The heroine is somewhat of a hero worshiper of athletes, and when her young brother brings one home with him from college, she decides to make an impression on him by donning her mother's clothes and making up as a maid of some years her senior. Her deceit causes her only embarrassment, but the young athlete soothes her perturbed spirit with a stolen kiss. Two years later he meets her at a dance and when he tries to do so again she informs him that she is a big girl now. The acting of Marian is contrasting and the idea is cleverly managed, while the production

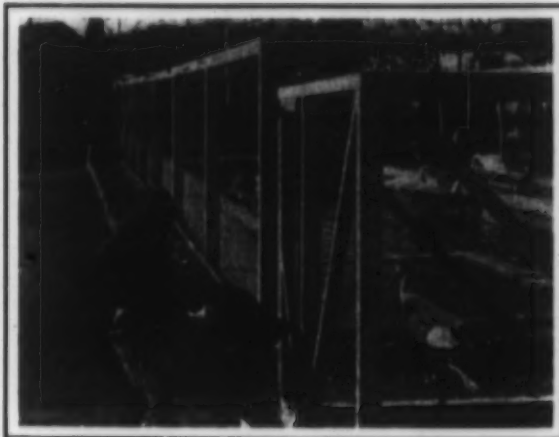


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fever, and when she learned the state of affairs, there was a code of "mum" between her and the butlers. She exchanged the expensive presents of the chorus girls for old trumpery and dressed as Santa Claus, she delivered them at the banquet when the tree was brought to light. The indignation of the chorus girls showed the old sport just where he stood with them, while his wife came out triumphant with her foot upon his neck, the only overdrawn picture in an finely played and conceived farce of that nature seen for some time.

The Portrait (Imp. Dec. 28).—There is much art and merit in the way this picture is put on and acted. The two leading characters do most creditable and convincing work, and together with the general direction lift the film into a very telling, holding and interesting picture. The artist's model secretly adores him, but when a wealthy patron comes in he takes the daughter for a model and promptly dismisses

the poorer maid. This little maid becomes insanely jealous—a very commendable expression by the actress marked by what she did not do—and her jealousy destroys the painting containing the portrait of her rival. Then the artist learns that the wealthy girl is to marry a count. This, with the destruction of his painting, causes him to put out the first model when she appears asking forgiveness. Later he saves her from suicide and learns the value of her love.

Bonita of El Canyon (American, Dec. 28).—The character of Bonita is decidedly well drawn and developed in this film, both in scenario and by the actress. The picture makes in its entirety an interesting and dramatic one. Bonita is the only feminine creature among a band of outlaws, and when she meets a young ranger in search of her outlaw lover who has insulted his sweetheart, she is quite captivated with him, and when blidden by the band to bring the young man into camp, she sends him on his way. Her

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outlaw lover then kidnaps the ranger's sweetheart and brings her back to camp. She is used as a human shield against the pursuing rangers by the outlaw. Bonita frees her when the girl surrenders her hairpins to her. Later, when the young ranger arrives in search of his sweetheart, Bonita receives the shot meant for him and dies, while the outlaw is captured by the rangers.

The Expert's Report (Thanouser, Dec. 20).—There is interest and entertainment to be found in this film. One, however, does not derive from it as much pleasure in acting or general treatment as will be found in the usual Thanouser film of recent issue. It would

seem as if greater force would have been added to the story had the spectator been made aware that the man who sought to bribe the claim agent disguised himself as the agent after he had thrown him down the well. As it is told and presented, one is not directly made aware of this fact, which somewhat spoils the continuity. The agent for the oil company finds oil present on the poor widow's estate and cannot be bribed into declaring that the neighbor's property has oil. This man overcomes him and throws him down a dry well, and goes to the office, handing in a report in favor of his own property. One wonders how he carried the conceit through, even though he looked like the agent. The daughters of the widow hear the groans of the man down the well and goes to the rescue. He is helped up and the situation saved. Persons acquainted with the oil producing industry will find some amusement in this story's conception of conditions.

Getting His Man (Bison, Dec. 20).—This has been made a very dramatic and exceptional good Western story, because the situation brought out in dramatic and logical sequence grips the attention by natural and consistent movement. The acting is also noteworthy, and does much to make the film the success that it is. It is also carefully put on. The sheriff, after getting his man, with great difficulty and through exciting adventure, gambles away the

money the outlaw had stolen from the bank. The outlaw agrees to get back the money if he will free him. His good name at stake, and pressed by congratulatory telegrams, the sheriff accepts. The outlaw fulfills his promise, but meets with death by so doing. The story is vividly and remarkably well told.

The Divided Ring (Solax, Dec. 20).—One finds this an interesting, entertaining, well told little tale made human and compelling by treatment and acting. The dramatic points, however, are sometimes a little over emphasized. After the death of their mother and father the children divide their mother's ring, and are adopted by two different parents. The girl goes to a wealthy home and the boy becomes a drudge of two exceptionally cruel farmer folk. His sister's letters to him are destroyed and he at length escapes. He becomes the pal of a tramp, and his life, having shown him no discrimination between right and wrong, he commits a robbery with this man. The house happens to be the home of his sister. He finds her with the ring and becomes one of the family.

A Mail Bag Romance (Powers, Dec. 30).—When the girl involved decides that she will marry the one of the two postmen who have had the best record throughout the year, it arouses the jealousy of one who concludes to win by foul means. He steals a registered letter from his rival and, after removing the contents, places it back in the other's drawer. The other fellow is incriminated and sentenced, while the plotter marries the girl. During the honeymoon he meets with a bad accident. Before his death he signs a confession. When the rival is brought before him and given the confession for some unexplained reason, tears it up and goes back to jail. The girl finds the pieces and puts them together. She could have used them to prove the man guiltless, but, instead, the case was taken before a district attorney, who adjusted matters after some unknown manner. Then, of course, she was free to marry the right man. Aside from the above mentioned peculiarities the story is clearly told and put on with due regard for what would be suggested. The acting is very stager and filled with nervous anticipation.

Mutt and Jeff Break Into Society (Nestor, Dec. 30).—Our interesting and amusing friends pass through a series of humorous and entertaining adventures. Mutt gives a good performance, though Jeff does not seem to be the stupid little fellow that the original cartoon would have us suppose. They both graduate from an automobile school. Mutt with high honors and Jeff with honors that are not so high. Mutt obtains a position with a wealthy family. Jeff with no job finds a lady rocketbook and returns it. It proves to be Mutt's family. Jeff is fete and taken home in the automobile. Mutt loses his head and takes them away out into the country. There is an accident, and while Mutt is under the machine Jeff remedies it and rides on with the fair lady, leaving poor Mutt twenty miles from nowhere.

Their Afternoon Off (Nestor, Dec. 30).—The young ice man and the housemaid meet in the park and have a fine time jollyly each other about the high society in which they move. The next morning a new milk man is introduced to the maid and they meet again. The line of conversation under the picture brings added amusement to the picture.

Will You Marry Me? (Majestic, Dec. 31).—If one can accept the forced humor of this farce, they will find it amusing. It relates how a young lover, after quarrelling with his sweetheart, tells her that unless she comes to terms he will marry the first woman he meets that will have him. A number of unsuccessful attempts, he meets his sweetheart's cook, who accepts his ring. When she shows it at home his sweetheart recognizes the ring and disavows it. Bridget's clothes goes out to meet him. She attempts to drag him into church to be married when her sister comes off. The picture is well told and mounted.

The Caddy's Dream (Majestic, Dec. 31).—This dream picture illustrates a caddy's feeling at the hopelessness of finding a lost ball on a golf ground. He dreams that if he finds the ball with a certain couple he is now with that the game will be won in twenty years. The film shows them growing older and older in their unsuccessful attempt to find it. To one who has played golf it is suggestive and doubtless more so to caddies.

LICENSED FILM RELEASES

Monday, Jan. 8, 1912.

(Bio.) A Tale of the Wilderness. Dr. 1000.
(Kalem) A Southern Boy of '61. Dr. 1000.
(Lubin) The Surgeon's Heroism. Dr. 1000.
(Pathe) Pathe's Weekly No. 2, 1912. Top. 1000.
(Solax) The Peace-Maker. W. Dr. 1000.
(Vita.) Captain Jenks's Dilemma. Com. 1000.

Tuesday, Jan. 9, 1912.

(Edison) Thirty Days at Hard Labor. Com. 1000.
(Essanay) A Hen House Hero. Com. 1000.
(Gaumont) The Winged Messenger. Dr. 800.
(Gaumont) Gorges of Verdun River. Dr. 200.
(C. G. P. C.) The Power Sister. Com. 1000.
(C. G. P. C.) Murray and Kinky. Com. 1000.
(Selig) Two Men and a Girl. Dr. 1000.
(Vita.) How Tommy Saved His Father. 1000.

Wednesday, Jan. 10, 1912.

(Edison) Max and Maurice. Com. 1000.
(Edison) Lary Hill and the Strikers. Com. 700.
(Edison) Pottery Making. Com. 275.
(Kalem) Mrs. Simms on the Jury. Com. 1000.
(Kalem) Flowers for the 400. Edu. 1000.
(Pathe) Strike on the Ranch. W. Dr. 1000.
(Lubin) The Kissing Pills. Com. 1000.
(Lubin) General Dast. Com. 1000.
(Vita.) Anna's Champion. Dr. 1000.

Thursday, Jan. 11, 1912.

(Bio.) The Sternal Mother. Dr. 1000.
(Essanay) The Tenderfoot Foreman. Dr. 1000.
(Lubin) The Blacksmith. Dr. 1000.
(Mellies) Roped In. Dr. 1000.
(Pathe) The Horse Thief. W. Dr. 1000.
(Selig) The Prosecuting Attorney. Dr. 1000.

Friday, Jan. 12, 1912.

(Edison) Lead, Kindly Light. Dr. 1000.
(Essanay) A Ragtime Love Affair. Com. 1000.
(Lubin) The O'Neill. Dr. 1000.
(C. G. P. C.) The Haunted Room. Com. 1000.
(C. G. P. C.) French Army War Manoeuvres. Com. 1000.
(Selig) A Modern Ananias. Com. 1000.
(Selig) The Journey of Western Governors. Com. 1000.
(Vita.) Meeting of the Ways. Dr. 1000.

Saturday, Jan. 13, 1912.

(Edison) A Question of Seconds. Dr. 775.
(Edison) St. John, Newfoundland. Dr. 225.
(Essanay) The Sheepman's Escape. Dr. 1000.
(Gaumont) God of Wine Gets Stung. Dr. 800.
(Gaumont) Ardennes Forest, France. Sc. 194.
(Lubin) Paid in His Own Coin. Dr. 1000.
(Pathe) Bill's Buds. Am. Com. 1000.
(Vita.) Willie's Slater. Com. 1000.

INDEPENDENT FILM RELEASES

Monday, Jan. 1, 1912.

(Ameri.) Midwinter Trip to Los Angeles. 1000.
(Cham.) The Blood of the Poor. Dr. 950.
(Comet) Simple Lives. Dr. 1000.
(Imp.) His New Wife. Com. Dr. 1000.
(Nestor) An Unlucky Present. Com. 1000.

Tuesday, Jan. 2, 1912.

(Bison) Chinese Smugglers. Dr. 1000.
(Blair) Divorcee. Am. Dr. 1000.
(Powers) Life's Supreme Treasure. Dr. 1000.
(Than.) The Passing. Dr. 1000.

Wednesday, Jan. 3, 1912.

(Amb.) Blood Vengeance. Dr. 1000.
(Cham.) Kid of Raring Cann. Dr. 950.
(Nestor) The Tenderfoot's Sacrifice. Dr. 1000.
(Rel.) Resignation. Dr. 1000.
(Solax) His Musical Soul. Com. 1000.

Thursday, Jan. 4, 1912.

(Ameri.) Misadventures of a Claim Agent. 1000.
(Ameri.) Broncho Busting. 1000.
(Blair) Old Pagers Old Souvenirs. Dr. 1000.
(Blair) Charlie's Holiday. Am. Com. 1000.
(Imp.) The Trinity. Com. Dr. 1000.
(Hex) The Parting of the Ways. Dr. 1000.

Friday, Jan. 5, 1912.

(Bison) An Indian Maid's Elopement. Dr. 1000.
(Comet) Temperaments. Dr. 1000.
(Lub.) Through the Agency Columns. Com. 950.
(Lub.) Artistic Earthenware. Ind. 947.
(Solax) Our Poor Relations. Dr. 1000.
(Than.) Columbus Day Conspiracy. Dr. 1000.

Saturday, Jan. 6, 1912.

(Great N.) The Temptress. Dr. 1000.
(Itala) Footshead's Six Duels. Com. 1000.
(Imp.) Playing the Game. Com. Dr. 400.
(Imp.) Back to His Old Home Town. Dr. 400.
(Nestor) Desperate Desmond. Falls. 1000.
(Powers) With the Tide. Dr. 1000.
(Rel.) Two Old Men. Dr. 1000.

Sunday, Jan. 7, 1912.

(Maj.) Training a Husband. Com. 1000.
(Roy.) Days of Six Nations. Hist. 1000.
(Solax) Christmas Presents. Dr. 1000.

PHOTOGRAPHS OF THE IMP. PLAYERS.

The Imp. Films Company, No. 102 West 101st Street, New York City, are issuing a set of photographs of the Imp. players—King Baggot, William Shay, W. R. Daly, E. J. Le Saint, Ed Lyons, J. W. Cumpson, H. S. Mack, Farrel Macdonald, Margarita Fischer, and Grace Lewis. The set of ten photographs will be mailed to any address for 50 cents.

MOTION PICTURE NOTES.

A new picture house is being built at Bellefonte, Pa., to be running about Jan. 15. It will be named the Loric. It will have 350 opera chair seats, is steam heated, and will have a Powers latest model machine. Three reels changed daily. It is being built and will be managed by B. Brandman. The building is thirty by eighty, brick, one story, and located on the corner of Allegheny and Bishop Streets. Trepasner and Boston have recently installed a new and improved motion picture machine of the latest model in their Happy Hour Theatre, in Donaldville, La.

At Williamsport, Pa., the Loric Orpheum, Grand and City, all report good paying business during week of Dec. 18-23.

The People's Theatre, under management of J. N. Blanchard, offered an attractive vaudeville bill in addition to the regular offering of motion pictures, and was forced to turn away many during week of Dec. 18-23.

The Cockade and Virginian at Petersburg, Va., report fair business and well satisfied houses Dec. 11-16.

The Opera House at Newport, R. I., attracted good business Dec. 18-23, with an offering of vaudeville and pictures. The Colonial also had a mixed bill and drew profitable houses. The Bijou, with a straight bill of independent films, did a fair week's business, considering time of year.

The Roseland Theatre celebrated its first anniversary Dec. 9 and the management presented \$25 to A. Harper, S. Emmuluth, H. Davis, and J. Kerr, all of whom have been connected with the house since opening. The Princess, Roseland and Elite all doing excellent business.

The Magnet, at Annapolis, Md., will reopen Dec. 25, under management of J. F. Martin. Both the Boyer and Loric are doing good business.

Manager T. W. Logan of the Majestic Picture Theatre, at London, Ont., was presented by his employees with a silver-mounted Gillette safety razor Dec. 25 as a token of their appreciation of the considerate treatment they have always received at his hands.

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